

# MUSICAL MANUAL

FOR

## SABBATH SCHOOLS;

CONTAINING

OLD AND NEW SACRED TUNES HARMONIZED IN AN EASY STYLE, IN  
TWO AND THREE PARTS.

AND ADAPTED ALSO

FOR THE USE OF SMALL CHOIRS AND CONFERENCE MEETINGS.

ARRANGED AND COMPOSED BY

**Ch: Zeuner,**

Organist at Park Street Church, and to the Handel and Haydn Society, and author of the Ancient Lyre.

BOSTON:

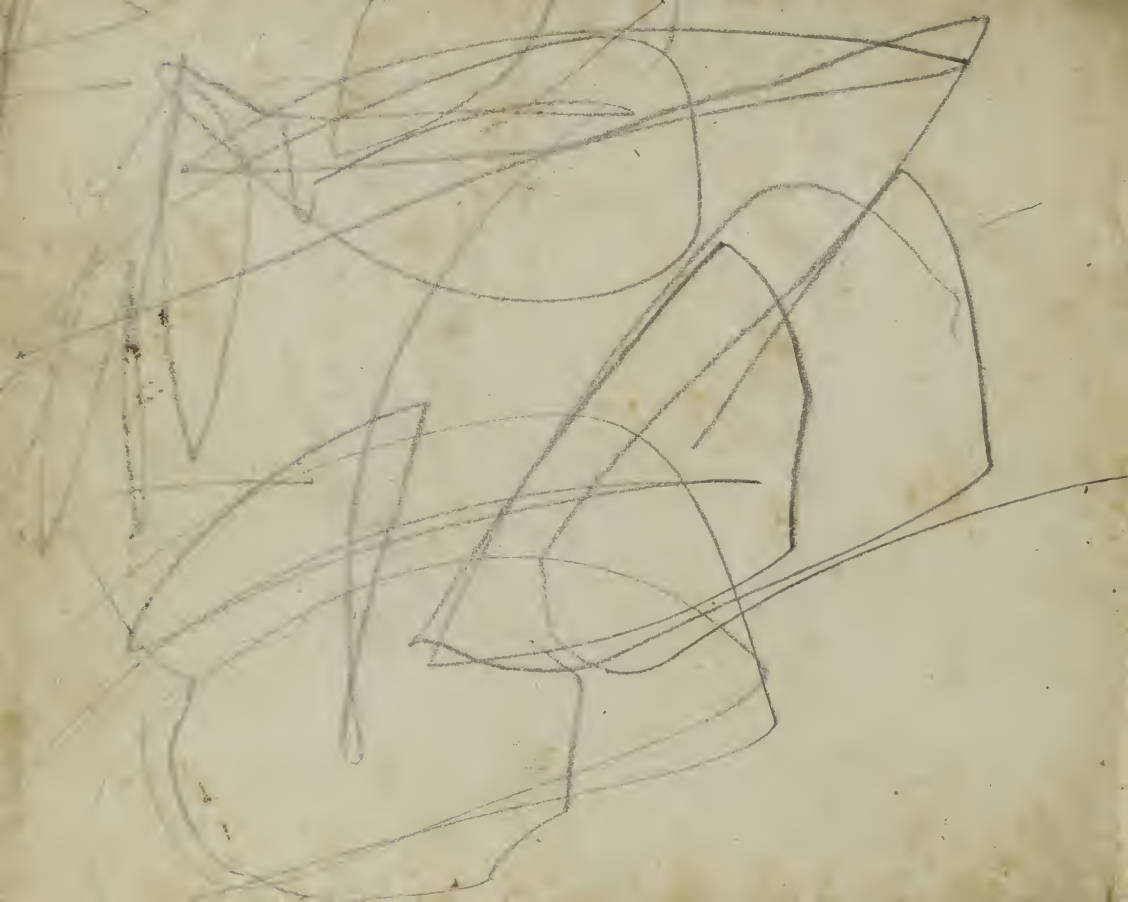
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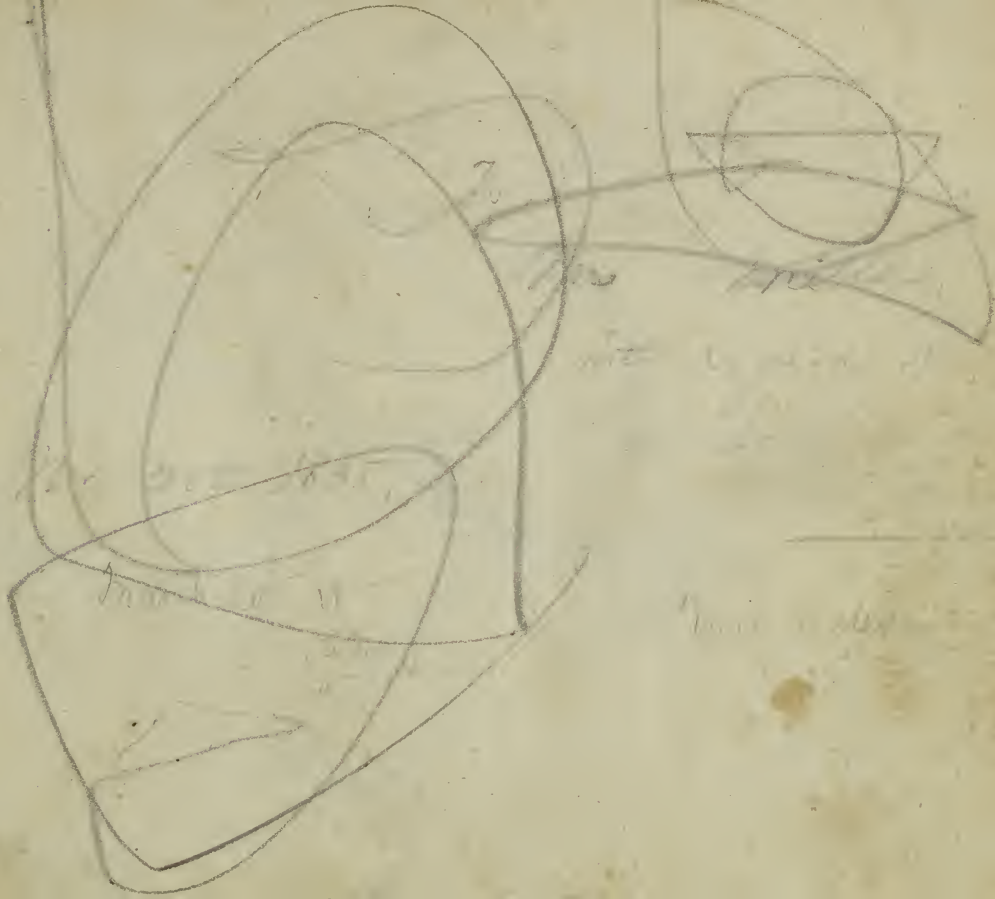
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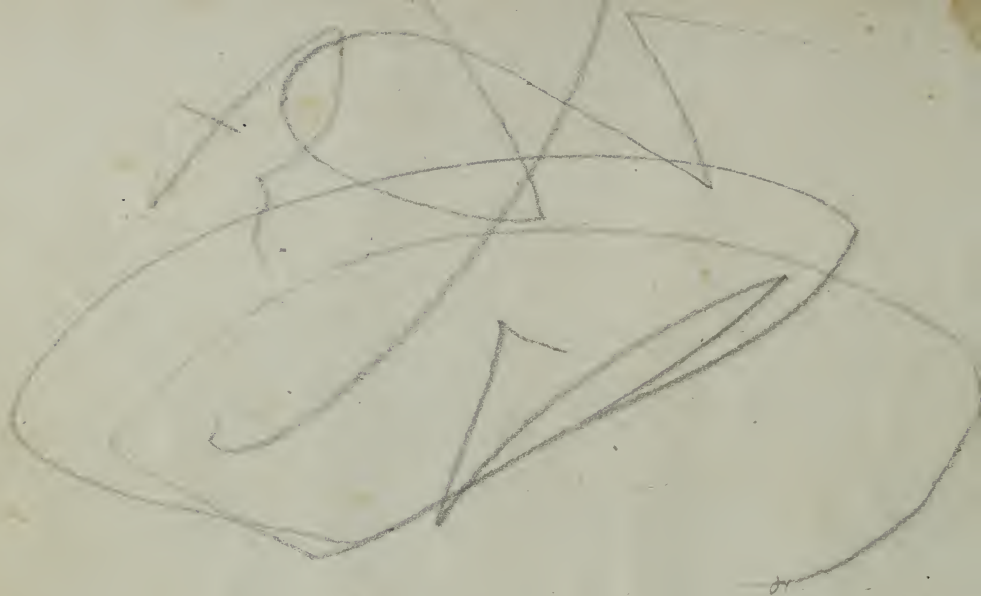
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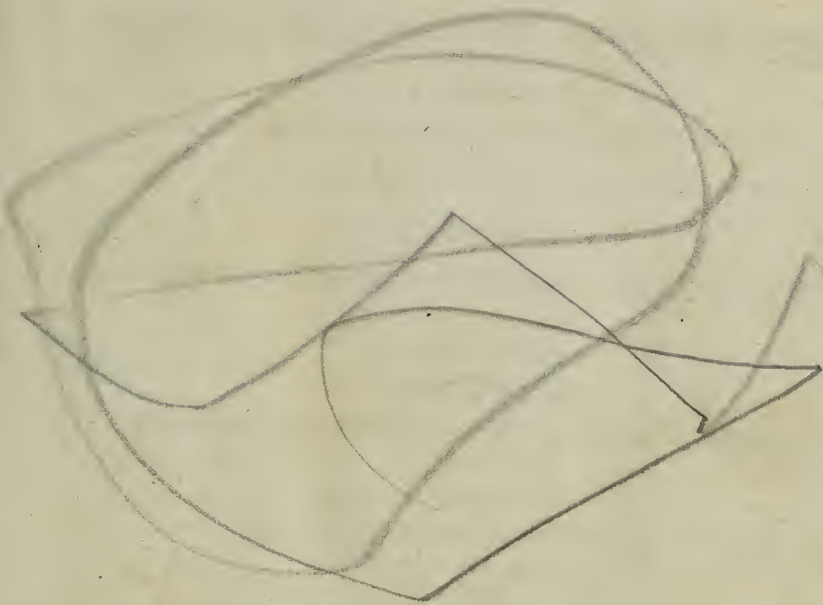
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1835.











THE  
**NEW VILLAGE HARMONY;**  
A  
**MUSICAL MANUAL FOR SABBATH SCHOOLS:**  
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SUCCESSOR TO LINCOLN, EDMANDS, & CO.

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## AUTHOR'S ADVERTISEMENT

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The Author of this collection of *Sacred Music* begs leave respectfully to present "The New Village Harmony" to the public, and to recommend it as well adapted to the wants and capacities of Sabbath School Pupils;—as well as for the use of choirs, which, from a deficiency in numbers, find it inconvenient to perform pieces so harmonized as to require a greater number of parts to be sustained;—and on the same account, for use in the conference room and family circle.

The greater number of the tunes are original; the remainder consists of tunes selected from his other publications, viz. the *American Harp*, an original work, and the *Ancient Lyre*, a compilation and new arrangement of old and new tunes;—the whole are harmonized either for two Trebles, for two Trebles and Base, or for three Trebles.

The book, besides being entirely free of selections from Operas, Songs, Glees, &c., is in the true style of Church Music, either as regards the expression of the melodies, the variety of metres, or sentiments of the hymns; and will, he hopes, prove very useful.

An Introduction to the Art of Singing is introduced into the work in a plain and simple style, by question, answer and illustration; and, with a proper degree of explanation on the part of the teacher, and attention on the part of the pupil, will be found sufficient to give a good knowledge of the rudiments of the science.

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Entered, according to act of Congress, in the year 1833, by

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## PUBLISHERS' PREFACE

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Among the means now used in this age of benevolent effort to cultivate the mind and improve the heart, teaching children the science of Music holds a primary rank. Every facility, therefore, which is given to this branch of study is welcome to the community; hence the publication of this *Musical Manual*. In presenting this work to the patronage of those who are interested in the intellectual advance of the youth of our country in the important service of Sacred Song, the Publishers feel confident that in its preparation the acknowledged talents of the Author will be found to have been successfully employed.

The establishment of Sabbath Schools has had a direct tendency to engage the young in the delightful service of Sacred Music, the influence of which on the mind, in every situation of life, is universally acknowledged. The young convert expresses his glow of gratitude to his Redeemer in songs of praise; and, with the sweet singer of Israel, the mature Christian swells the anthem of his thanksgiving for preserving grace. Indeed the improving taste of the age in this science, seems to be establishing the truth of the sentiment of an ancient philosopher, that "music contains the seed of moral life."

It may indeed be said that music enhances, almost to perfection, the pleasures of social intercourse. Its exercise not only invigorates health, but brings into action one of the most cheerful faculties of the mind. It has power to dispel despondency, and to brighten hope.

The cultivation of the voice in the strains of melody, and of the ear in the varied notes of harmony, tends to quicken our sensibilities, and to open the heart to the moral of the verse; hence the importance of connecting correct and salutary hymns with the tunes to be learned by juvenile performers. First impressions are always deep; and, as the words which accompany pieces of music are so thoroughly committed to memory as never to be forgotten, their wholesome tone is of the first importance to the young. In selecting the hymns, therefore, for this work, great care has been taken in reference to the sentiments which they inculcate.

Boston, July, 1833.

# Introduction to the Art of Singing.

## LESSON I. OF THE STAFF.

- 1 *What is a STAFF, or what does a Staff contain?*  
Five Lines and four Spaces.

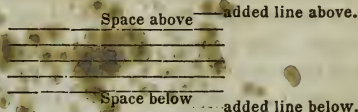
LINES.

SPACES.

5	_____ Fifth Line.	4	_____ Fourth Space.
4	_____ Fourth Line.	3	_____ Third Space.
3	_____ Third Line.	2	_____ Second Space.
2	_____ Second Line.	1	_____ First Space.
1	_____ First Line.		

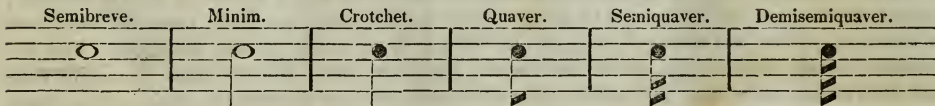
- 2 *What is the use of these Lines and Spaces?*  
Musical characters are written upon them. The notes determine the pitch of sounds.

- 3 *What do you call each Line and Space?*  
A Degree.  
4 *How many Degrees does the Staff contain?*  
Nine.  
5 *What do you call the added Degrees?*  
Leger Lines, or Added Lines.  
6 *What the Spaces?*  
Spaces above or below the Staff.



## LESSON II. OF NOTES AND RESTS.

- 1 *How many kinds of NOTES are there?* Six.



- 3 *How many Minims is a Semibreve equal to?*  
Two.  
4 *How many Crotchets is a Minim equal to?*  
Two.  
5 *How many Semiquavers is a Crotchet equal to?*  
Four.

- 2 *What are they called?*  
Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.

- 6 *Can you tell the relative proportion of the Notes in the common order?*

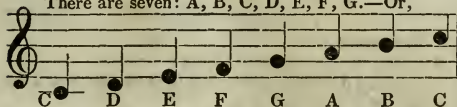
Yes. One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

**7 What means the value of a Note?**

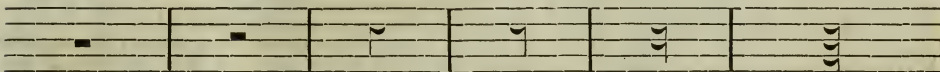
The length of time the sound of a note is to be sustained.

**8 How many, and what are the names of the primary Musical Sounds?**

There are seven: A, B, C, D, E, F, G.—Or,



Semibreve Rest.    Minim Rest.    Crotchet Rest.    Quaver Rest.    Semiquaver Rest.    Demisemiquaver Rest.

**9 How do you know the length of a Note?**

By its form.

**10 What do you understand by RESTS?**

Rests are marks of silence.

**11 How many such marks are there?**

Six.

**12 What do you call them?**

Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, Demisemiquaver Rest.

**LESSON III.****ON CLEFS.****1 What is the use of a CLEF?**

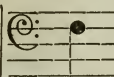
The Clef fixes the place of the notes or letters upon the Staff.

**2 How many Clefs are there?**

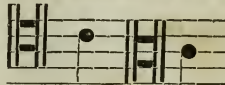
There are three.

**3 What are they called?**

The Base, or F Clef—the Tenor, or C Clef—and the Treble, or G Clef.

**BASE.**

F

**TENOR.**

C

or

C

**TREBLE**

G

**4 Which Clefs are in common use?**

The Base and Treble Clefs.

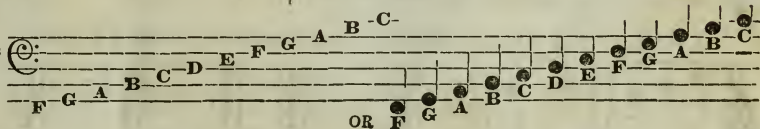
**5 On which line is the G Clef situated?**

On the second line.

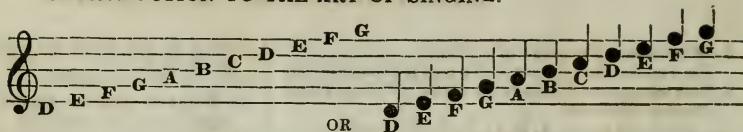
**6 On which line is the Base Clef?**

On the fourth line.

Situation of the letters  
in the Base Clef.



Situation of the letters  
in the Treble Clef.



### LESSON IV.

ON THE MARKS OF TRANSPOSITION, OR THE  
SHARP, (#) FLAT, (b) AND NATURAL. (♮)

SHARPS.	FLATS.	NATURALS.
#	b	♮
#	b	♮

- 1 *What do you call the FLATS or SHARPS, placed at the beginning of a piece of music? Essential, or Signatures.*
- 2 *What are they called when placed before single notes?*

Accidental.

- 3 *What is the use of a Sharp?*

A Sharp directs that the note is to be sung half a note higher than its natural tone.

- 4 *What is the use of a Flat?*

The same notes are to be sung half a note lower than the natural tone.

- 5 *What is the use of a Natural?*

It restores a note made flat or sharp, to its natural tone.

- 6 *What is the effect of Flats and Sharps, when placed at the beginning of a tune?*

They last throughout the piece.

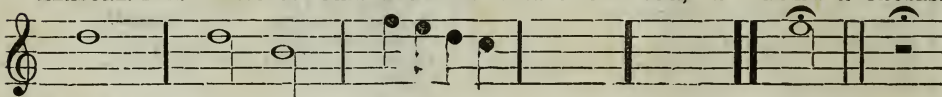
- 7 *But how long do accidental Flats and Sharps last?*

Through one bar only.

### LESSON V.

OF MUSICAL CHARACTERS.

MEASURE. BAR. MEASURE. BAR. MEASURE. BAR. DOUBLE BAR, or HOLDS or PAUSES.



A SLUR.

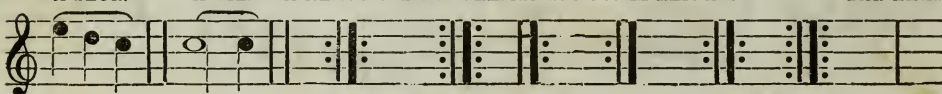
A TIE.

A REPEAT.

SINGLE REPEATS.

DOUBLE REPEAT. \*

BAR LINE.



or

or

\*

or

**1 What is the use of a Bar line?**

To show the end of a measure.

**2 What is the use of a Double bar?**

To show the end of a strain in music, or a line of poetry.

**3 What is the meaning of a Tie?**

That the notes are to be sung in a smooth and connected manner, and to one syllable.

**4 Do you know the meaning of a Slur?**

The Slur requires that the sound should be sustained.

**5 Can you tell the meaning of a Repeat?**

It shows that a strain or whole piece should be sung twice.

**6 What is the use of Pauses?**

Pauses over notes or rests show a point of repose to the performer.

## LESSON VI.

A musical staff in treble clef illustrating various performance techniques. It begins with a 'Shake' (trill) on a note, followed by a measure marked 'To be sung.' containing a sixteenth-note run. Subsequent measures are marked with symbols for '(Crescendo.) increasing.', '(Decrescendo.) decreasing.', '(Staccato.) short, marked.', and '(Legato.) connected.', each with corresponding note markings.

A Shake.      To be sung.      \*(Crescendo.) increasing.      \*(Decrescendo.) decreasing.      \*(Staccato.) short, marked.      \*(Legato.) connected.

## DOTTED NOTES AND RESTS.

Two musical staves in treble clef illustrating dotted notes and rests. The top staff is labeled 'Written.' and shows dotted notes and rests. The bottom staff is labeled 'To be sung or performed.' and shows the same sequence with slurs and ties to indicate the intended performance style.

Written.      To be sung or performed.

**1 What is the use of a Dot?**

A Dot lengthens the value of a note.

**2 What is the general rule for the Dots?**

A Dot, placed after a note or rest, adds one half to its original value.

**3 How much is a dotted Minim?**

Three Crotchets.

**4 How much a dotted Crotchet?**

Three Quavers.

**5 How much a dotted Quaver?**

Three Semiquavers.

## LESSON VII.

## OF TIME.

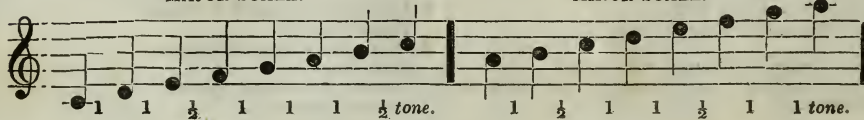
- 1 *Do you know the different kinds of Time in Music?*  
Yes. Two kinds.
- 2 *What do you call them?*  
Common and Triple Time.
- 3 *What is the difference between them?*  
Common Time contains an even number of equal parts, two or four equal notes; but in Triple Time we count three or six equal notes to each measure.
- 4 *What kinds of time belong to Common Time?*  
Four Crotchets, two Crotchets, two Minims, four Quavers.
- 5 *Can you tell some kinds of Triple Time?*  
Three Minims, three Crotchets, three Quavers, six Quavers, &c.
- 6 *How can you know in what kind of Time a piece is to be played?*  
From the figures placed at the beginning.
- 7 *What does the top figure signify?*  
The number of parts of the note, contained within the measure.
- 8 *What does the bottom figure signify?*  
The value of the notes.
- 9 *Which parts of the bars in general are the accented parts?*  
The first parts, or first beats.
- 10 *How are the beats marked or distinguished?*  
By the falling and rising of the hand.
- 11 *How do you beat the accented parts of the bars?*  
By the falling of the hand.
- 12 *And the unaccented?*  
By the rising of the hand.
- 13 *What is the sign in general of Common Time?*  
A C, or four beats in each bar.
- 14 *What means a C with a bar drawn across it?*  
It means two beats in each measure.
- 15 *What is Compound Time?*  
Compound Time is either a multiplied Common or Triple Time, in regard to the top figure.

## LESSON VIII.

## ON THE SCALE OR GAMUT, AND INTERVALS.

## MAJOR SCALE.

## MINOR SCALE.



NAMES OF THE INTERVALS.

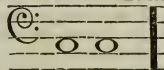
Prima or Unison.  
Minor Second.  
Major Second.  
Minor Third.

Major Third.  
Perfect Fourth.  
Sharp Fourth.  
Flat Fifth.  
Perfect Fifth.

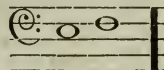
Minor Sixth.  
Major Sixth.  
Minor Seventh.  
Major Seventh.  
Octave.

EXAMPLE.

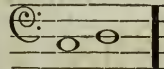
PRIMA; . . . . .



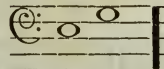
MINOR SECOND; consisting of one semitone. . . . .



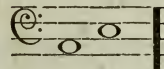
MAJOR SECOND; consisting of one tone. . . . .



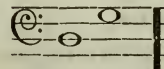
MINOR THIRD; consisting of one tone and one semitone. . . . .



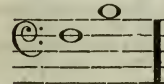
MAJOR THIRD; consisting of two tones. . . . .



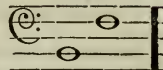
PERFECT FOURTH; consisting of two tones and one semitone. . . . .



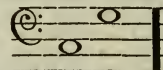
SHARP FOURTH; (called also Tritonus;) consisting of three tones. . . . .



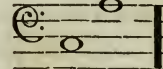
FLAT FIFTH; (called also *imperfect or false fifth*;) consisting of two tones and two semitones.



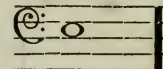
PERFECT FIFTH; consisting of three tones and one semitone.



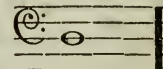
MINOR SIXTH; consisting of three tones and two semitones. . . . .



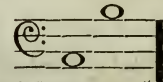
MAJOR SIXTH; consisting of four tones and one semitone. . . . .



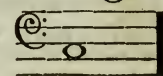
MINOR SEVENTH; (flat seventh) consisting of four tones and two semitones. . . . .



MAJOR SEVENTH; (sharp seventh) consisting of five tones and one semitone. . . . .



OCTAVE: consisting of five tones and two semitones. . . . .



1 *Where do you find the two Semitones in the Major scale?*

Between the third and fourth, and seventh and eighth degrees.

2 *Where is the place of the two Semitones in the Minor scale?*

Between the second and third, and fifth and sixth degrees.

3 *Upon which degree is the leading Interval?*

Upon the seventh degree.

4 *What is understood by the word Interval?*

The distance between two notes, counting from the lowest note upwards.

5 *How many whole and half tones do you find in the compass of a Perfect Fifth?*

Three whole tones and two half tones.

6 *How many in a Major Seventh?*

Five whole tones and one half tone.

7 *How many in an Octave?*

Five whole tones and two half tones.

8 *How many in a Perfect Fourth?*

Two whole tones and one half tone.

9 *How many in a Major Third?*

Two whole tones.

10 *How many in a Minor Third?*

One whole tone and one half tone.

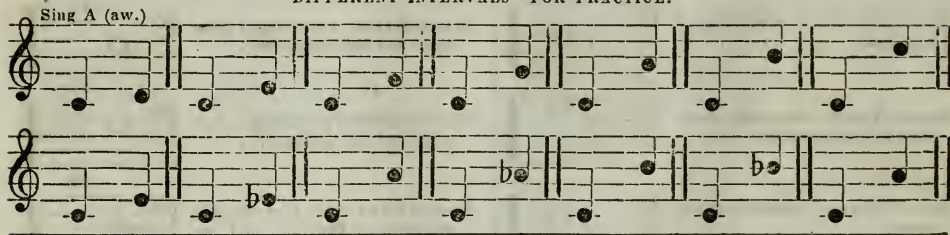
11 *How many in a Major Seventh?*

Five whole tones and one half tone.

12 *How many in a Minor Seventh?*

Four whole tones and two half tones.

#### DIFFERENT INTERVALS—FOR PRACTICE.



### LESSON IX.

#### OF SOLMIZATION.

1 *What is Solmization?*

The application of certain syllables to the notes.

2 *How many syllables are in use?*

Seven.

3 *What are they?*

Do, Re, Mi, Fa, Sol, La, Si,—[pronounced Doe, Rae, Mee, Faw, Sole, Law, See.]

4 *What is the name of the leading note?*

Si.

5 *How can we know the place of the syllable Si?*

By the Signature.

6 *What are Signatures?*

Flats or Sharps placed at the beginning of a piece of music.

7 Which letter has the syllable *Si*, if the Signature be Natural?

The letter B.

8 What letter if the Signature is one Flat? (*Bb*)

On the letter E.

9 Two Flats? (*B & Eb*)

On the letter A.

10 Three Flats? (or *B, E & Ab*)

On the letter D.

11 Four Flats? (*B, E, A & Db*)

On the letter G.

12 On what letter is the syllable *Si*, if the Signature be one Sharp? (*F#*)

On *F#*.

13 Two Sharps? (*F & C#*)

On *C#*.

14 Three Sharps? (*F, C & G#*)

On *G#*.

15 Four Sharps? (*F, C, G & D#*)

On *D#*.

N. B.—The teacher may explain the accidentals, in Solmization, and direct such changes as according to the nature of a passage may be required.

### LESSON X.

1 Do the syllables change their places on the Staff?

They do.

2 Do the letters change their places?

They do not.

3 If *Fa*, *Sol*, *La* and *Mi*, should represent the seven sounds, which syllables do you repeat?

*Fa*, *Sol* and *La*.

4 Which is the leading note?

*Mi*.

5 How is the place of the leading note (the syllable *Mi*), known?

By the Signature.

6 What do you call Signatures?

Flats or Sharps placed at the beginning of a tune.

7 If the Signature is Natural, where is the syllable *Mi*?

On the letter B.

8 If the Signature is one Flat (*Bb*) where is *Mi*?

On the letter E.

9 If it is two Flats (*B & Eb*) where is *Mi*?

On the letter A.

10 If it is three Flats (*B, E & Ab*) where is *Mi*?

On the letter D.

11 If it is four Flats (*B, E, A & Db*) where is *Mi*?

On the letter G.

12 On what letter is the syllable *Mi* to be found if the Signature be one Sharp? (*F#*)

On the letter *F#*.

13 Two Sharps? (*F & C#*)

On *C#*.

14 Three Sharps? (*F, C & G#*)

On *G#*.

15 Four Sharps? (*F, C, G & D#*)

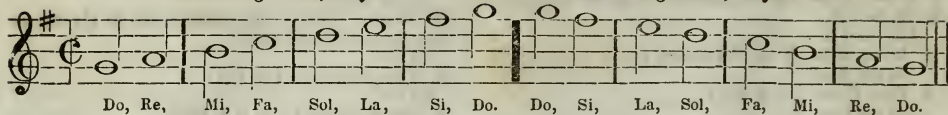
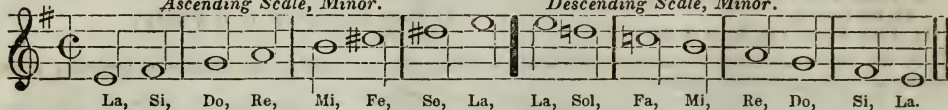
On *D#*.

See N. B. at the end of the ninth lesson, regarding the accidentals in Solmization.—Such changes are made sometimes by a different termination of the syllables; as, *Fe*, for *Fa*—*Se*, for *Sol*, &c.—An easier method, however, may be adopted (for all *Farela*, *Larefa* and *Doremi*), by singing always the sound of *a* broad, for all the intervals, scales and lessons, taking care to be familiar with the names of the notes, C, D, E, F, &c.

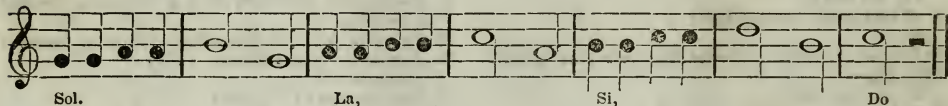
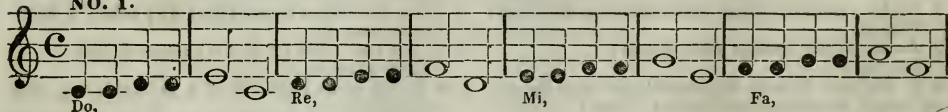
The words may be used in singing, only when the learner shall have attained a certain degree of facility in reading music. It is necessary to explain the situations of the whole and half tones in the scales, and their places in the major and minor scales. By this method the learner will have infinitely less trouble than by the old *Do*, *Re*, *Mi*, *Fa*. His voice will sooner shew the effect of cultivation.

# Practical Lessons.

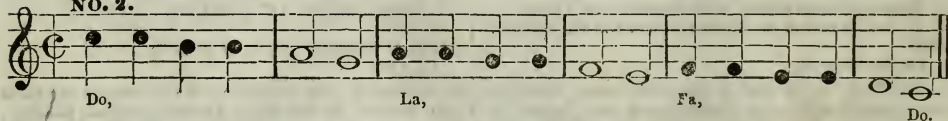
DIATONIC SCALES.

*Ascending Scale, Major.**Descending Scale, Major.**Ascending Scale, Minor.**Descending Scale, Minor.*

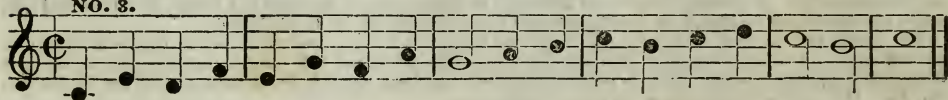
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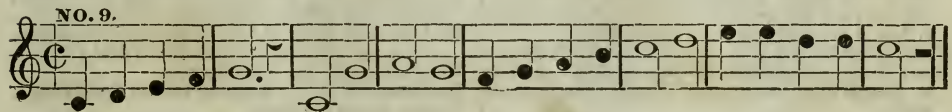
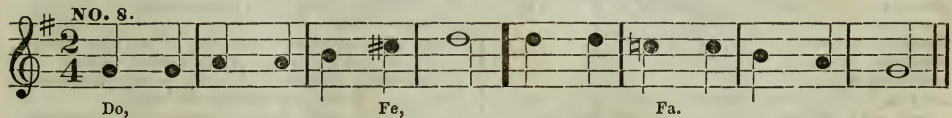
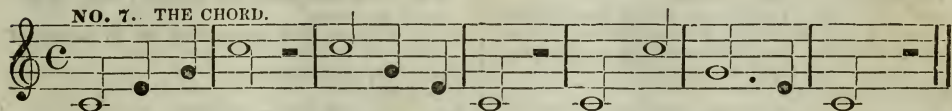
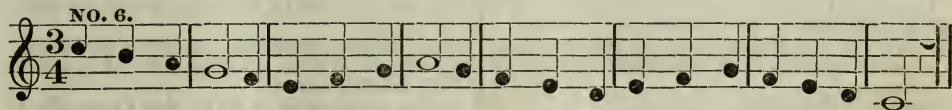
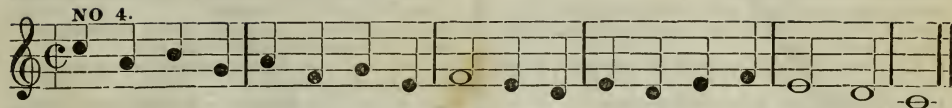


NO. 2.



NO. 3.





*A* signifies with, for, to, &c.

*Accelerando*, constantly accelerating in speed.

*Adagio*, slow.—(*ma*, but; *non*, not; too much; *molto*, much or very.

*A duo*, *Duetto*, is a composition in two parts, or for two voices.

*A Tre*, *Terzetto*, or *Trio*, in three parts.

*A Quartre* or *Quartetto*, in four parts.

*Ad Lib.*, *Ab Libitum*, without strict observation of time, or at pleasure.

*Affettuoso*, affectionately.—*Con Affetto*, with affection, or tender expression.

*Alla Breve*, or *Alla Capella*, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.

*Allegrezza*, lively.

*Allegro*, (or *Allo*), brisk, quick.—*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.

*Allegretto*, a little brisk.

*Allegroissimo*, as quick as possible.

*Alto*, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies often a high Tenor voice.

*Andante*, a little slow.

*Andantino*, a little faster than *Andante*.

*Amen*, yes it will certainly be done, or be it so, or may it be so.

*Amabile*, amiable.

*Amoroso*, tenderly.

*Animoso*, animated.

*Anthem*, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.

*Assai*, generally used with some other word to denote an increase or diminution of the time of the movement: as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

*A-tempo*, in time: used where the singer is at liberty

to retard, or quicken the time; and means that strict time must again be resumed.

*Aria*, an air—song.—*Arietta*, a small air—song.

*Arioso* or *Cantabile*, a melodious air.

*Bass*, the Bass part, and the lowest part in harmony.

*Bis*, twice, or repeat.

*Brio*, *Brioso*, *Con Brio*, fiery, or with great animation.

*Brillante*, a brilliant style, or manner of execution.

*Cadenza*, a close; or a preparation to close, whole or half.

*Canon*, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue.

*Cantabile*, singing in a pleasing style.

*Calando*, (or *Calo*), a diminution of time and sound, in general.

*Canto*, *Cantus*, the Air, the voice part or the melody.

*Concertante*, is added to a piece where the parts have the melody alternately.

*Chorus*, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus, Tutti; for all the voices.

*Coda*, the close of a composition, or an additional close.

*Con fuoco*, wild, with fire.

*Con*, with.

*Con anima*, with soul—expression.

*Comodo*, like *Allegretto*, commodious.

*Con moto*, fast.

*Choral*, is a peculiar composition of old Church style, slow movement, written in equal rithm, (time.)

*Crescendo* or *Cresc.*, to swell the sound—*Decrescendo*, or *Decresc.*, to diminish the sound.

*Chromatic*, a term given to a succession of semitones, in relation to melody or harmony.

*Da Capo*, (*D. C.* or *D Cp.*) to repeat certain strains, or from the beginning, unto the *Fine* (*End.*)

*Dal Segno*, *D. Sg.* from the sign.

*Diminuendo*, *Dim.*, gradually slower, diminishing.

*Divoto*, solemn or devout.

*Dirge*, a piece composed for funeral occasions.

*Dolce*, sweetly or soft.  
*Doloroso, con dolce*, melancholy or dolorous.  
*Duo, Duetto*, for two parts, with or without accompaniments of an orchestra.  
*Duolo, con duolo*, with pain, sorrow.  
*E*, and as, *moderato e flebile*, moderate & complaining.  
*Expressivo*, expression, expressive.  
*Fagotto*, Bassoon—also a stop on the Organ.  
*Falsetto, or voce di testa*, Head voice produces the higher tones; is of a more delicate, and soft sound, artificial, and seems to originate from the throat.  
*Fastoso*, sublime.  
*Finale*, the last part.  
*Fine*, the end.  
*Forte* or *F*, loud.  
*Fortissimo, or FF*, very loud.  
*Forzando, or Fz.*, >> with force, emphasis.  
*Fuga, or Fugue*, a scientific composition where the parts constantly imitate and according to certain Rules.  
*Grave*, very slow and serious.  
*Grazioso*, graceful.  
*Gustoso, or con gusto*, with taste.  
*Hallelujah*, Hebr. lang. signifies praise the Lord.  
*Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.  
*Innocentamente*, innocent.  
*Interval*, the distance between any two notes.  
*Interlude*, an instrumental passage introduced between.  
*Largo*, slow—slower than Adagio.  
*Larghetto*, pretty slow.  
*Lagrimoso, Lamentabile, Lamentoso*, lamenting.  
*Legato*, slurring the notes together.  
*Lento*, slow, like Adagio.  
*Lentando, rallentando, ritardando*, gradually retarding.  
*Listoso tempo*, in the same time.  
*Ma*, but.  
*Major*, the correspondent major key, or major in general.  
*Marato*, diminishing.

*Marcato*, well marked, or accented.  
*Majestoso*, majestic.  
*Melody*, the highest part, principal part, air.  
*Mesto*, mourning.  
*Men*, less—*men forte*, less strong.  
*Men vivo*, with less spirit.  
*Messa di voce*, swelling and diminishing the strains or sounds.  
*Mezzo*, half, *mezzo forte, (MF.)* half loud (*MP.*) half soft.  
*Minore*, the correspondent minor key, or minor in general.  
*Moderato*, moderately.  
*Molto*, much.  
*Morendo*, dying away.  
*Motetto*, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.  
*Non*, not.  
*Nota Sostenuta*, passing quickly from *piano* to *forte*, and from *forte* to *piano*.  
*Oratorio*, a species of Musical Drama, consisting of airs, recitatives, duets, trios, chorusses, &c.  
*Overture*, in dramatic music is an instrumental composition, which serves as an introduction.  
*Orchestra*, the place or band of musical performances.  
*Organo*, organ.  
*Pastorale*, in a natural, pastoral style.  
*Patetico*, pathetic, grand, passion, effect.  
*Parlanto*, more speaking than singing.  
*Piano, (P.)* soft, (*MP.*) half soft.  
*Pedal*, that part of the organ, played with the feet.  
*Perdendo Perdendosi*, losing itself.  
*Piacere, a piacere*, at pleasure.  
*Pianissimo, PP.*, very soft.  
*Pietoso*, soft, hasty.  
*Piu mosso*, quicker—*piu presto stretto*, the same  
*Piu*, more—*piu Allegro*, more lively—*piu forte*, louder. *Piu tosto Andante*, rather a little slower.  
*Poco, poco a poco*, by degrees, *poco a poco crescendo*, to swell the sound by degrees.

*Pomposo*, grand, pompous.

*Portamento di voce*, is the art of sustaining or carrying the voice, (or sound, blending the notes together; contrary to *portamento* is the *staccato*.

*Presto*, quick.—*Prestissimo*, very quick.

*Primo*, the first part.

*Quartetto*, a composition consisting of four parts, each of which occasionally takes the melody.

*Quintetto*, music composed in five parts, each of which occasionally takes the leading melody.

*Quasi*, nearly as.

*Rallentando*, *Ritartando*, to diminish the time and sound gradually.

*Recitativo*, a sort of musical declamation, having to each syllable, a musical sound.

*Risoluto*, resolute, resolved, decided.

*Ritornello*, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle*.

*Secondo*, the second part.

*Semi Chorus*, half the choir or voices.

*Segue*, or (*Seg.*) go on to the following.

*Sempre*, or *Semp.*, always, throughout the piece.

*Senza*, without—*Senza replica*, without repetition.

*Serioso*, serious.

*Siciliano*, a more slow movement, in general written in 6-4, or 6-8 time; like *pastorale*.

*Smorzando*, becoming extinct.

*Soave*, sweet.

*Solo*, for a single voice part. *Soli*, for single voices in more parts.

*Sopra*, above—*come sopra*, as above.

*Soprano*, for a high *Treble* voice, signifies *Treble* voices in general.

*Sostenuto* or *Sost.*, dwelling upon notes in giving them a peculiar expression.

*Sotto voce*, middling strength of sound.

*Spiccato*, distinct.

*Spirituoso*, or *con spirito*, with spirit.

*Staccato*, or *Stoccatto*, (*Stacc.*) short and distinct.

*Stretto* and *Stringendo*, pressing the time faster.

*Stringendo*, pressing, hurrying on.

*Symphony*, a passage to be executed by instruments, while the vocal performers are silent.

*Syncopatio*, is a slurring of the notes contrary to the natural accent.

*Tasto Solo*, *T. S.* signifies in *unison all unisono*; in compositions for the Organ, signifies it without the Pedal Base.

*Tacit*, be silent.

*Tardo*, slowly.

*Tanto*, very.

*Tempo*, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.

*Tando*, slow.

*Tempo gusto*, like *moderato*, but not so serious.

*Tenore*, *con tenerezza*, tenderly, with tenderness.

*Tenuto*, like *Sostenuto*, *Ten.*, sustain the tone with equal strength.

*Tenore*, *Tenor*, a high male voice, the third part in compositions for four parts.

*Timoroso*, alarmed, timorous.

*Trio*, a composition for three parts.

*Trillo*, *Shake*, moving two successive tones constantly, and quickly after.

*Tutti*, (*T.*) or *Tutt.* all together.

*Un poco*, a little.

*Unisono*, *Unison*, alike sounds, in one or more octaves.

*Veloce*, quick.

*Vesse*, one voice to a part.

*Vivace*, or *vivo*, a quick movement.

*Vivacissimo*, very quick.

*Volta prima*, the first time.

*V. S. Volti Subito, si volti, Verte*, turn, turn quickly.

*Vigoroso*, strong, vigorous.

*Voce*, the voice.

*Voce di petto*, chest voice.

*Voce di testa*, head voice.

*Zelo*, ardent, zealous.

# NEW VILLAGE HARMONY.

## Charleston. L. M.

MODERATO.

From the Ancient Lyre.

For two Parts.

How pleasing is the scene, how sweet, Where christian souls in friendship join,

The first system of musical notation for the first system of the hymn. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written below the staves.

Whose cares and joys, u - - nited, meet In bonds of char - i - - ty di - vine!

The second system of musical notation for the second system of the hymn. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written below the staves.

2 Less fragrant was the ointment pour'd  
 On Aaron's consecrated head,  
 When balmy odors richly show'rd  
 All o'er his sacred vesture spread.

3 Not flow'ry Hermon e'er display'd,  
 Impeal'd with dew, a fairer sight;  
 Nor Sion's beauteous hills array'd  
 In golden beams of morning light.

## Morning Mercies. L. M.

MODERATO.

(ISLINGTON.) From the Ancient Lyre.

For two Parts.

Now I a - wake to see the light! God hath preserved me thro' the night:

He gives me life, and health, and joy, His praise shall all my powers employ.

3 Behold! the sun in splendor bright,  
 Dispers the darkness of the night;  
 So let the light of truth divine,  
 Upon our souls with power shine.

3 The glorious sun that makes the day,  
 And heav'n and earth shall pass away;  
 But every word of God is sure,  
 And shall forever firm endure

# Morning. L. M.

7

UN POCO ALLEGRO.

(ROCKINGHAM.) From the Ancient Lyre.

For two Parts.

My God, how end-less is thy love! Thy gifts are eve-ry evening new:

The first system of musical notation is for two parts. The upper part is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower part is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

And morn-ing mer-cies from a-bove, Do gen-tly fall, like ear-ly dew.

The second system of musical notation continues the two-part setting. The upper part continues the melody, and the lower part provides accompaniment. The system concludes with a double bar line.

- 2 Thou spread'st the curtains of the night,  
Great Guardian of my sleeping hours;  
Thy sovereign word restores the light,  
And quickens all my drowsy powers.
- 3 My heart should yield to thy command;  
To thee would I devote my days;  
Perpetual blessings from thy hand,  
Demand perpetual songs of praise.

## Water Street. L. M.

MODERATO.

For two or three Parts.

Our Fa-ther, here a - gain we raise, To thee our morning hymn of praise;

For all - the joys thy smiles af - ford, This sa - cred day, thy ho - ly word.

2 We thank thee, Father, that to thee  
Again we bend the lowly knee:  
That here in peace and prayer we stand,  
Upheld by an Almighty hand.

3 Whate'er we do, where'er we be,  
Keep us from sin and error free;  
Thy sabbaths may we so improve  
At last to win our Father's love

4 So shall we then, when life shall end,  
A nobler, holier sabbath spend;  
When thy good children all shall be,  
Join'd in one family with thee.

# Universal Reign of Jesus. L. M.

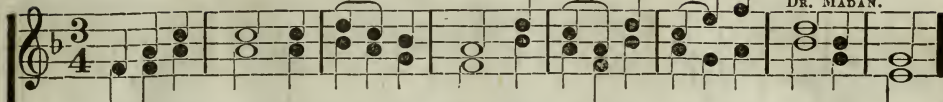
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ALLEGRO.

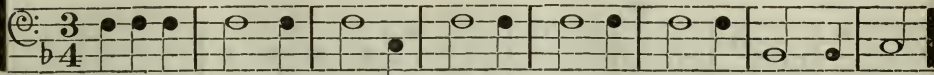
(LEEDS.) From the Ancient Lyre.

For two or three Parts.

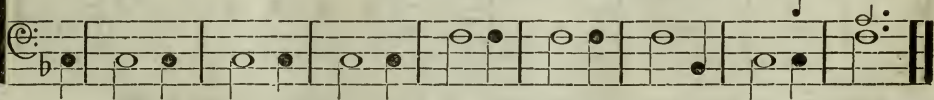
DR. MADAN.



Jesus shall reign where'er the sun Does his suc - ces - sive journees run ;



His Kingdom stretch from shore to shore, Till moon shall wax and wane no more.



2 For him shall endless praise be made,  
And angels throng to crown his head:  
His name like sweet perfume shall rise,  
With every morning sacrifice.

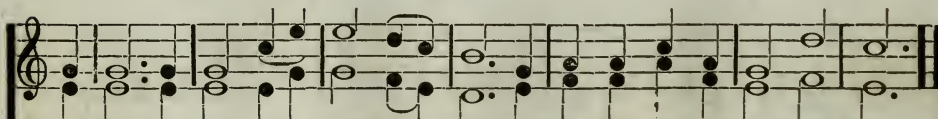
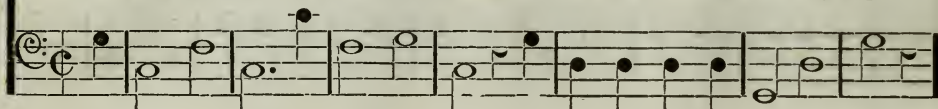
3 People and realms of every tongue  
Dwell on his love with sweetest song;  
And infant voices shall proclaim  
Their early blessings on his name.

ALLEGRO ASSAI.

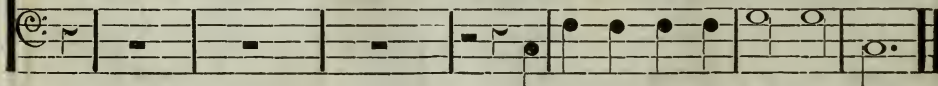
For two or three Parts.



Who gave the sun his noon-tide light? Who taught the moon to shine by night?



Whose hand the arch of heav'n un-roll'd, Thick set with stars like drops of gold.



- 2 Who gave the winds their course to know?  
The ocean's tides to ebb and flow?  
And day and night to keep their bounds  
And changing seasons know their rounds?
- 3 'Twas God who gave creation birth,  
Who formed this wond'rous globe of earth,  
And breathed throughout this mighty whole  
The likeness of a living soul.

- 4 Bow then to God—O all that live!  
To God eternal praises give!  
Who fashioned by his mighty hand,  
Sun, moon, and stars; the sea and land.

# The good Resolution. L. M.

11

ALLEGRO.

(PORTUGAL.) From the Ancient Lyre.

For two or three Parts.

Great God, to thee my voice I raise, To thee my youngest hours belong;

The first system of musical notation for the song. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key and time signature, providing a harmonic accompaniment with mostly whole and half notes.

I would be-gin my life with praise Till growing years im - prove the song.

The second system of musical notation, continuing the melody and accompaniment from the first system. It follows the same musical structure with two staves in treble and bass clefs, one sharp key signature, and common time.

2 How do I pity those that dwell  
Where ignorance and darkness reign;  
Who know no heaven, who fear no hell,  
Of endless joy, or endless pain.

3 Thy praise shall still employ my breath,  
Since thou hast marked my way to heaven;  
Nor will I run the road to death  
And waste the blessing thou hast given.

## Morning Song. L. M.

MODERATO.

(MORNING HYMN.) From the Ancient Lyre.

For two or three Parts.  
COSTELLO.

Be - hold the sun a - dorns the sky, And darts his cheer - ing rays on high;

From east to west in glori - ous march, He gilds the wide expanded arch.

When I begin my morning song  
Let thankfulness inspire my tongue :  
The kindness of my God proclaim,  
And tell the wonders of his name.

3 Yes, O my God ! thy glorious name,  
My soul shall through the day proclaim ;  
I'll bear thy kindness on my heart,  
While every power performs its part.

Now to the Lord a no-ble song! A - wake my soul—a - wake my tongue;

Unison.

Ho - san-na to th' e - ter-nal name, And all - his boundless love proclaim.

2 See where it shines in Jesus' face,  
The brightest image of his grace,  
God, in the person of his Son,  
Has all his mightiest works outdone.

3 Grace!--'tis a sweet and charming theme,  
My thoughts rejoice at Jesus' name!  
Ye angels, dwell upon the sound;  
Ye heavens, reflect it to the ground!

4 Oh! may I reach that happy place  
Where he unveils his lovely face!  
Where all his beauties you behold,  
And sing his name to harps of gold!

MODERATO.

For one or two Parts.

This is a pre-cious book in-deed! - Happy the child that loves to read!

'Tis God's own word, which he has giv'n, To shew our souls the way to heav'n!!

2 It tells us how the world was made;  
And how good men the Lord obey'd:  
Here his commands are written too,  
To teach us what we ought to do.

3 But, what is more than all beside,  
The 'Bible tells us, Jesus died!'  
This is its best, its chief intent,  
To lead poor sinners to repent.

4 Be thankful, children, that you may  
Read this good Bible every day;  
'Tis God's own word, which he has giv'n  
To shew your souls 'the way to heav'n.'

# A Song of Praise. L. M.

15

ALLEGRO ASSAI.  
DUETTO.

(PARIS.) From the Ancient Lyre.

For two or three Parts.  
W. BILLINGS.

Praise ye the Lord, 'tis good to - raise, Our hearts and voi-ces in - his - praise;

His na - ture and his works in - vite, To make this - du-ty our de - light.

- |  |  |
|--|--|
| <p>2 He makes the grass the hills adorn,<br/>And clothes the smiling fields with corn;<br/>The beasts with food his hands supply,<br/>He feeds the ravens when they cry.</p> | <p>3 His saints are lovely in his sight,<br/>He views his children with delight;<br/>He sees their hope, he knows their fear,<br/>And finds and loves his image there.</p> |
|--|--|

## Prayer. L. M.

UN POCO ALLEGRETTO.

For one or two Parts.

As - sembled in - our school once more, O Lord, thy blessing we implore;

The first system of the hymn consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains a melody of eighth and sixteenth notes, with some chords. The bottom staff is in bass clef with a 3/4 time signature and contains a simple bass line of half and quarter notes.

We meet to read, and sing, and pray, Be with us then through this thy day.

The second system also consists of two staves. The top staff is in treble clef with a 3/4 time signature and includes a key signature change to one sharp (F#). The melody continues with eighth and sixteenth notes. The bottom staff is in bass clef with a 3/4 time signature and contains a simple bass line of half and quarter notes.

2 Our fervent prayer to thee ascends  
 For parents, teachers, foes, and friends;  
 And when we in thy house appear  
 Help us to worship in thy fear.

3 When we on earth shall meet no more,  
 May we above to glory soar;  
 And praise thee in more lofty strains,  
 Where one eternal Sabbath reigns,

# Praise from Earth to Heaven. L. M.

17

ALLEGRO

For one or two parts.

Up to the heavens, blue - and high, Where an-gel's sing to harps - of gold,

The first system of musical notation consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains a melody with eighth and quarter notes, including a key signature change to one sharp (F#) in the fifth measure. The bottom staff is in bass clef with a 3/4 time signature, providing a simple harmonic accompaniment with half and quarter notes.

Our hum-ble prai-ses Lord would fly, For mer - cies giv'n a thousand fold.

The second system of musical notation also consists of two staves. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the accompaniment, also ending with a double bar line.

- 2 From every field beneath the sun,  
May thus thy glorious name be spread;  
As long as months and days shall run,  
Or living men thy earth shall tread.

ALLEGRETTO

For one or two Parts.

Thy works proclaim thy glo - ry Lord, The blooming flower, the singing bird;

The first system of musical notation for the song 'Sun Set. L. M.' It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'Thy works proclaim thy glo - ry Lord, The blooming flower, the singing bird;' are written below the first staff.

The tempest and the sunny hour, Show forth thy goodness and thy power.

The second system of musical notation for the song 'Sun Set. L. M.' It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'The tempest and the sunny hour, Show forth thy goodness and thy power.' are written below the first staff.

2 And when the setting sun declines,  
I view Thee in its brilliant lines;  
Those tints so beautiful and bright,  
Teach me the author of all light.

3 Great God! how should our anthems rise  
To thee, who form'd the earth and skies;  
The things that creep, and things that fly,  
Are viewed by thine omniscient eye.

4 Then I will still adore thy name,  
Thou, who for ever art the same;  
Thy goodness, and thy mercy, Lord,  
Shine brightest in thy holy word.

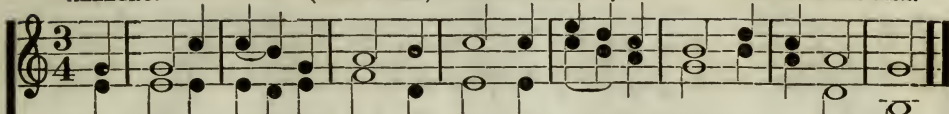
# Fervency of Devotion. L. M.

19

ALLEGRO.

(WINCHELSEA.) From the Ancient Lyre.

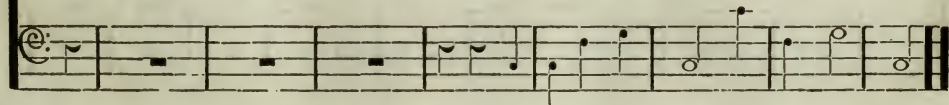
For one or two Parts.



Come, Gracious Spir - it, Heavenly Dove, With light and comfort from a - bove;



Be thou our Guardian, thou our Guide, O'er eve - ry thought and step preside.



2 The light of truth to us display,  
And make us know and choose thy way;  
Plant holy fear in every heart,  
That we from God may ne'er depart.

3 Lead us to God, our final rest,  
In his enjoyment to be blessed;  
Lead us to heaven, the seat of bliss,  
Where pleasure in perfection is.

## The Good Shepherd. L. M.

MODERATO.

For one or two Parts.

The first system of the musical score consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a single eighth note, followed by a series of eighth and sixteenth notes, and ends with a half note. The bottom staff is in bass clef with a 3/4 time signature. It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics 'O Lord our Shepherd, deign to keep, Thy lit - tle lambs, thy feeble sheep;' are written below the staves.

O Lord our Shepherd, deign to keep, Thy lit - tle lambs, thy feeble sheep;

The second system of the musical score consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The bottom staff is in bass clef with a 3/4 time signature. It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics 'And when our feet would go a - stray, Uphold and guide us in thy way.' are written below the staves.

And when our feet would go a - stray, Uphold and guide us in thy way.

- 2 When faint and trembling with alarms,  
 O gather us within thine arms;  
 Kind shepherd, on thy gracious breast,  
 The weakest lamb may safely rest.

MODERATO.

From the Ancient Lyre.

For two or three Parts.

Great God, behold be-fore thy throne, A band of chil-dren low - ly bend;

The first system of musical notation for the hymn. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and half notes.

Thy face we seek, thy name we own, And pray that - thou - wilt be our friend.

The second system of musical notation, continuing the melody and accompaniment from the first system. It follows the same musical format of two staves in treble and bass clefs with a key signature of one flat and a 3/4 time signature.

2 Thy Holy Spirit's aid impart,  
That he may teach us how to pray;  
Make us sincere, and let each heart  
Delight to tread in wisdom's way.

3 O let thy grace our souls renew,  
And seal a sense of pardon there;  
Teach us thy will to know and do,  
And let us all thy image bear

## The Greatness of God. L. M.

ALLEGRO MODERATO.

(STONEFIELD.) From the Ancient Lyre.

For one or two Parts.

'Twas God who made the earth and skies, Great are the wonders of his hand;

He is more glorious, good, and wise, Than a - ny child can un - derstand.

2 Bright angels bow before his face,  
And saints stand waiting round his throne;  
And in that holy, happy place,  
No sinful thoughts or words are known.

3 We ought to speak with humble fear,  
Whenever we kneel down to pray;  
His holy word with reverence hear,  
And never break the Sabbath day.

4 But as there will be much amiss,  
Whatever care and pains we take,  
We'll beg the Lord to pardon this,  
And hear our prayers, for Zion's sake.

ALLEGRETTO.

From the Ancient Lyre.

For two or three Parts.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melody with eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with whole and half notes. The lyrics 'Al-mighty Ru - ler of the skies, Thro' the wide earth thy name is spread;' are written below the upper staff, aligned with the notes.

The second system of musical notation also consists of two staves in the same key signature and time signature. The upper staff continues the melody, and the lower staff continues the accompaniment. The lyrics 'And thine e - - ter - nal glories shine, O'er all the heav'ns thy hands have made' are written below the upper staff.

2 To Thee the voices of the young  
A monument of honor raise;  
And babes with uninstructed tongue,  
Declare the wonders of thy praise.

3 Children amid thy temple throng  
To see their great Redeemer's face;  
The Son of David is their song,  
And young hosannas fill the place.

ALLEGRETTO.

For two or three Parts.

Great God, we sing that mighty hand, By which supported still we stand;

The op'ning year thy mercy shows, Let mercy crown it till - it close.

2 By day, by night, at home, abroad,  
Still we are guarded by our God;  
By his incessant bounty fed,  
By his unerring counsel led.

3 In scenes exalted or depress'd,  
Be thou our joy, and thou our rest;  
Thy goodness all our hopes shall raise,  
Ador'd through all our changing days.

# The Eternal Sabbath. L. M.

25

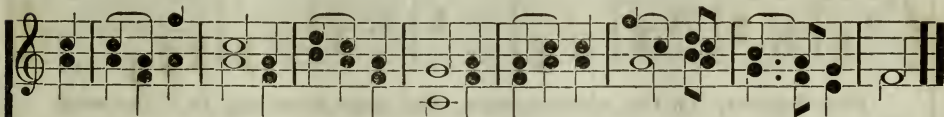
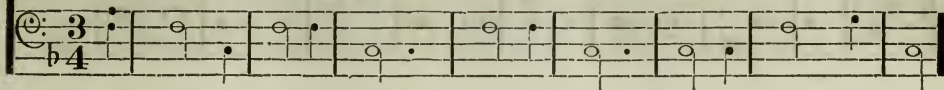
(PARK STREET CHURCH, From the Ancient Lyre.)

ALLEGRETTO MODERATO.

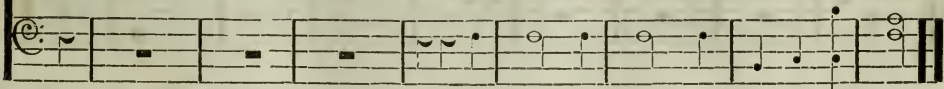
For one or two Parts.



Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a - bove;



Thy servants to that rest - aspire, With ardent hope and strong de - sire.



2 No more fatigue, no more distress,  
Nor sin, nor death, shall reach the place;  
No groans shall mingle with the songs,  
That warble on immortal tongues.

3 No rude alarm of angry foes,  
No cares to break the long repose;  
No midnight shade, no clouded sun,  
But sacred, high, eternal noon.

MODERATO.

For two or three Parts.

How sweet to leave the world awhile, And seek the presence of our Lord!

Dear Saviour, on thy children smile, And come according to - thy word.

2 From busy scenes we now retreat,  
That we may here converse with thee;  
Oh! Lord, behold us at thy feet,  
Let this the gate of heaven be.

3 Oh let thy glory now appear,  
That we by faith may see thy face;  
And speak, that we thy voice may hear,  
And let thy presence fill this place.

MODERATO.

For one or two Parts.

May I resolve with - all my heart, With all my powers to serve the Lord;

Nor from his pre-cepts - e'er de - part, Whose service is a rich re - ward.

2 Oh, be his service all my joy,  
Around let my example shine;  
Till others love the blest employ,  
And join in labors so divine.

3 Oh, may I never faint nor tire,  
Nor wand'ring leave his sacred ways;  
Great God, accept my soul's desire,  
And give me strength to live thy praise.

ALLEGRETTO.

(BLENDON.) From the Ancient Lyre.

For two or three Parts.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes. The lyrics are written below the staves.

'Tis by the faith of joys to come, We walk through deserts dark as night;

The second system of musical notation continues the piece with two staves in the same key and time. The melody in the top staff continues with various note values and rests. The bass staff continues the accompaniment. The lyrics are written below the staves.

Till we ar - - rive at heaven our home, Faith is our guide, and faith our light.

- 2 The want of sight it well supplies;  
Faith makes the pearly gates appear;  
Far into distant worlds it pries,  
And brings eternal glories near.
- 3 Cheerful we tread the desert through,  
While faith inspires a heavenly ray,  
Though lions roar, and tempests blow,  
And rocks and dangers fill the way.

# Bedford Street. L. M.

29

ALLEGRO.

From the Ancient Lyre.

For two Parts.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with mostly whole and half notes. The lyrics 'I love to have the sab-bath come, For then I rise and quit my - home;' are written below the upper staff.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It continues the melody from the first system. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It continues the bass line. The lyrics 'And haste to school with cheerful air, To meet my dear-est teachers there.' are written below the upper staff.

2 From all the lessons I obtain,  
May I a store of knowledge gain;  
And early seek my Saviour's face;  
And gain from him supplies of grace.

F

3 And, then, through life's remaining days,  
I'll love to sing my Saviour's praise;  
And bless the kindness and the grace,  
That brought me to this sacred place.

MODERATO.

For one or two Parts.

Je - sus, to ma - ny or to few, Thy boun - ty is the same,

Thou kind - ly bless - est one or two, As - sem - bled in - thy name.

2 Here then, a thousand lips would pray,  
A thousand voices praise,  
Great Saviour, bless this happy day,  
And hear the songs we raise.

3 We thank thee for the pitying eye  
That saw our low estate,  
And kindly sent, and brought us nigh,  
To seek thy temple gate.

4 For every kind forgiving word  
That in thy gospel shines,  
And more than all, that we have heard.  
And learn those heavenly lines.

ALLEGRETTO.

For one or two Parts.

When will the day, th'ex-pect-ed day, The glo - rious day be shown,

When ev' - ry voice shall rise and say, The Lord is God a - lone.

2 When shall the young of every land  
The Hallelujah sing,  
And far on every foreign strand,  
Confess Him as their King;

3 Let us begin the noble tune  
On freedom's happy ground,  
And distant nations join it soon,  
In one eternal sound.

## A Child's Prayer. C. M.

MODERATO.

For one or two Parts.

Our Saviour, now in heav'n a-bove, But once a child like me;

Look down up - on me in thy love, And make me like to thee,

2 O make me holy as thou wert,  
When thou on earth didst live;  
Oh take away my wicked heart,  
A better nature give.

3 I would be like thee if I could,  
But thou must teach me how;  
Oh blessed Saviour make me good,  
In mercy hear me now.

# Prayer. C. M.

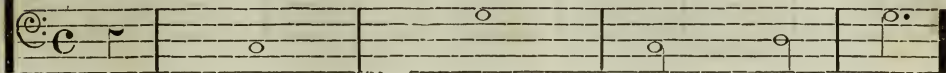
33

ALLEGRO MODERATO.

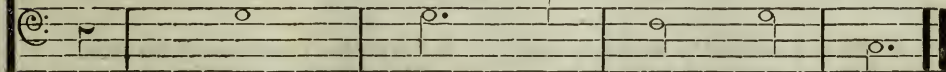
For one or two voices.



In hum-ble ac-cents, Lord, we sing, And wor-ship near thy throne;



Thou art our Saviour, thou our - King, O send thy bless-ings down.



2 Hast thou not said, let children come!  
'Tis here thy people meet;  
And we have learnt there still is room,  
We bow beneath thy feet.

3 To thee we give this sacred hour,  
In thee our souls confide;  
Beneath the shadow of thy power,  
Our feet shall never slide.

MODERATO.

For one or two Parts.

O Lord our God, how wond'rous great, Is - thine ex - alted name!

UNISON.

The glories of thine heav'nly state, Let man and babes proclaim.

2 When I behold thy works on high,  
The moon that rules the night,  
And stars that well adorn the sky,  
Those moving worlds of light,

3 Lord what is man or all his race,  
That dwells so far below;  
That thou should'st visit him with grace,  
And love his nature so

4 Jesus, our Lord, how wond'rous great  
Is thine exalted name!  
The glories of thy heav'nly state  
Let the whole earth proclaim.

# Praise to God. C. M.

35

ALLEGRO VIVO.

For one or two Parts.

Oh! all ye nations praise the Lord, Each with a diff'rent tongue; - -

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line with whole and half notes. The lyrics 'Oh! all ye nations praise the Lord, Each with a diff'rent tongue; - -' are written below the upper staff.

In - ev' - ry language learn his word, And let his name be sung. - -

The second system of music also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the bass line, also ending with a double bar line. The lyrics 'In - ev' - ry language learn his word, And let his name be sung. - -' are written below the upper staff.

2 His mercy reigns through every land,  
Proclaim his grace abroad;  
Forever firm his truth shall stand,  
Praise ye the faithful God

## Mercy Everlasting. C. M.

WORDS BY J. P. BARTRUM.  
For one or two Parts.

I'll sing thy mercies, O my God! Nor cease - to - pour the - lay;

Thy - faith-ful-ness shall - be my theme, While a - - ges - - roll - a - way.

- |                                     |  |
|-------------------------------------|--|
| 2 For ever! O transporting thought! | 3 Fulfill'd, celestial armies sing,      |
| For ever mercy reigns!              | The wonders of thy love!                 |
| Inviolat thy promise, Lord!         | Fulfill'd on earth, the church, redeem'd |
| Not heav'n more sure remains!       | From sin and death shall prove.          |
- 4 What power beyond this earthly orb  
With Godhead may compare?  
Nor saint in light, nor seraph bright,  
The name divine shall bear.

# Thanks for many Mercies. C. M.

37

ALLEGRO ASSAI.

For one or two Parts.

Thanks to the grace - that brings us here, While thousands go a - stray;

That spares us yet an oth - er year, To this ex - - spect - ed day.

2 Thanks that we know the joyful sound  
Of life, through Jesus' name;  
And were not born on heathen ground,  
To which it never came.

3 But poor and mean our thanks must be,  
For favours so divine!  
Great God, we owe ourselves to Thee,  
Make us entirely thine.

MODERATO.

For one or two Parts.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with whole and half notes. The lyrics 'Let child-ren who are taught - thy word, Their lost con - di - - tion see;' are written below the top staff, aligned with the notes.

Let child-ren who are taught - thy word, Their lost con - di - - tion see;

The second system of music also consists of two staves in the same key signature and time signature. The melody continues on the top staff, and the accompaniment continues on the bottom staff. The lyrics 'By sav - ing faith, - O may they Lord, To Christ for par - don flee' are written below the top staff.

By sav - ing faith, - O may they Lord, To Christ for par - don flee

- 2 More of thy grace may teachers know, Thy spirits aid impart;  
 Much patience, love, and zeal bestow,  
 To stimulate each heart.
- 3 May children and their teacher's rise  
 In heaven's triumphant throng;  
 And join to sing their Saviour's praise,  
 In one eternal song.

# The Scriptures. C. M.

39

MODERATO.

For one or two Parts.

How pre - cious is the book di - vine, By in - spi - ra - tion giv'n!

The first system of musical notation is for a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eighth and quarter notes. Below the treble staff is a bass staff with a common time signature (C) and a key signature of one sharp (F#). The bass staff contains whole and half notes, some with rests.

Bright as a lamp its doctrines shine, To guide - our souls - to heav'n.

The second system of musical notation continues the melody in the treble staff and the accompaniment in the bass staff. The treble staff features more complex rhythmic patterns with eighth and sixteenth notes. The bass staff continues with whole and half notes.

- |  |   |
|--|---|
| <p>2 It sweetly cheers our drooping hearts,<br/>In this dark vale of tears;<br/>Life, light, and joy, it still imparts,<br/>And quells our rising fears.</p> | <p>3 This lamp, through all the tedious night<br/>Of life, shall guide our way;<br/>Till we behold the clearer light<br/>Of an eternal day.</p> |
|--|---|

ALLEGRO ASSAI.

For two or three Parts.

The first system of music consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a common time signature (C). It contains a bass line with eighth and sixteenth notes, and rests. The lyrics are written below the staves.

Joy to the world, the Lord is come, Let earth receive her King;

The second system of music consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a common time signature (C). It contains a bass line with eighth and sixteenth notes, and rests. The lyrics are written below the staves.

Let ev' - ry heart pre - pare him - room, And heav'n and na - ture sing.

2 Joy to the earth, the Saviour reigns,  
 Let children songs employ!  
 While fields and floods, rocks, hills & plains,  
 Repeat the sounding joy.

3 He rules the world with truth and grace,  
 And makes the nations prove  
 The glories of his righteousness,  
 And wonders of his love.

# The Incarnation. C. M.

41

MODERATO.

(BRAY.) From the Ancient Lyre.

For two or three Parts.

The first system of music is written for two parts. The upper part is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower part is in bass clef with the same key signature and time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. The lyrics are written below the notes.

A- wake, a-wake the sa - cred song, To our in - car - nate Lord;

The second system of music continues the melody from the first system. It is written for two parts in treble and bass clefs with a key signature of one sharp and a time signature of 2/4. The lyrics are written below the notes.

Let ev' - ry heart and ev' - ry tongue A-dore th' e - ter - nal Word.

2 When Jesus left his throne above  
To dwell with sinful worms,  
Then shone almighty power and love,  
In all their glorious forms.

3 Adoring Angels tun'd their songs  
To hail the joyful day;  
With rapture then let mortal tongues  
Their grateful worship pay.

## Remember thy Creator, &amp;c. C. M.

ALLEGRETTO.

For two or three Parts.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in alto clef with a key signature of one flat and a 3/4 time signature. It contains a bass line of quarter and half notes. The lyrics 'In the soft season of thy youth, In nature's smiling bloom;' are written below the staves.

In the soft season of thy youth, In nature's smiling bloom;

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. The lyrics 'Ere age arrive and trembling wait, Its summons to -- the tomb.' are written below the staves.

Ere age arrive and trembling wait, Its summons to -- the tomb.

2 Remember thy Creator God,  
 For him thy hours employ;  
 Make him thy fear, thy love, thy hope,  
 Thy confidence, thy joy.

3 He shall defend and guide thy course  
 Thro' life's uncertain sea;  
 Till thou art landed on the shore  
 Of bless'd eternity.

# Protection. C. M.

43

ALLEGRETTO MODERATO.

For two or three Parts.

O thou, the guard of infant days, The guide of - err - ing youth;

The first system of musical notation for the hymn 'Protection'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Direct our minds to understand, Thy sac - red word of - truth!

The second system of musical notation for the hymn 'Protection'. It consists of two staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

2 In early life to us, O Lord,  
Thy pard'ning mercy show;  
And while our minds are early taught,  
May we in knowledge grow.

3 Should we to riper years attain,  
O! be thou still our friend;  
To guide us in the heavenly road,  
Till life with us shall end.

MODERATO.

(ARCHDALE, From the Ancient Lyre.)

For two or three Parts.

Al-migh - ty God, while earth and heav'n Thy pow'r and skill - pro - claim;

Wilt thou per-mit a child to sing, The hon - or of - - thy name?

2 The early dawn of op'ning life  
Has prov'd thy guardian care;  
And may I through my future years,  
Thy grace and goodness share

3 Now may I give myself to thee,  
And in thy name confide;  
Most gracious God, O deign to be  
My Father, Friend, and Guide

# The Lord's Day. C. M. (CLARENDON.)

45

ALLEGRO.

For one or two Parts.

Once more we keep the - sa - cred day, That saw the Saviour rise; -

The first system of musical notation for the first part of the hymn. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, hymn-like style with eighth and quarter notes. Below the staff, the lyrics are written: "Once more we keep the - sa - cred day, That saw the Saviour rise; -".

Once more we tune our in - fant song, To him that - rules the skies.

The second system of musical notation for the first part of the hymn. It continues the melody from the first system. The lyrics are: "Once more we tune our in - fant song, To him that - rules the skies.".

2 O may God, who gave our lives,  
And thus far led us on;  
Be pleas'd to train our infant minds  
To know and love his Son.

3 Teach us thy way while here we learn  
To read thy heav'nly word;  
Bless all the kind instructions giv'n,  
And make us thine, O Lord

## Missionary Prayer. C. M.

MODERATO.

For two or three Parts.

Great God, the na - tions of the earth Are by cre - ation thine;

And in thy works, by all - be - held, Thy ra - dant glo - ries shine.

2 But, Lord, thy greater love has sent  
Thy gospel to mankind,  
Unveiling what rich stores of grace  
Are treasured in thy mind.

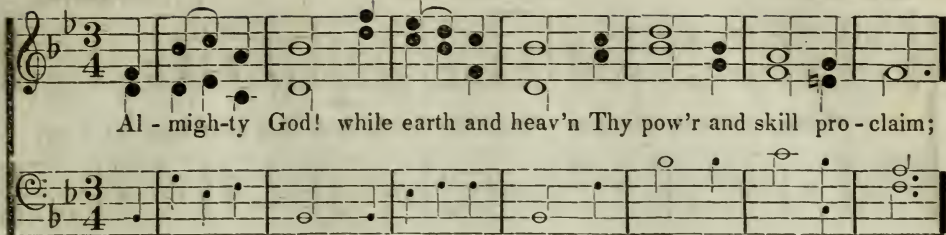
3 Lord, when shall the glad tidings spread  
The spacious earth around,  
Till every tribe and every soul  
Shall hear the joyful sound?

4 Smile, Lord, on each divine attempt  
To spread the gospel rays;  
And build on sin's demolish'd throne  
The temples of thy praise.

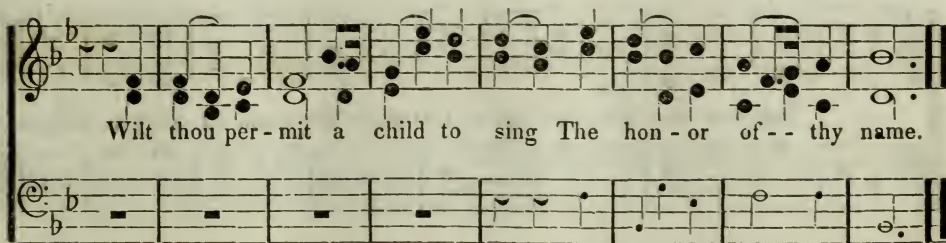
MODERATO.

From the Ancient Lyre.

For two Parts.



Al - migh - ty God! while earth and heav'n Thy pow'r and skill pro - claim;



Wilt thou per - mit a child to sing The hon - or of - - thy name.

2 The early dawn of opening life  
Has proved thy guardian care;  
And may I, through all future years,  
Thy grace and goodness share.

3 Now may I give myself to thee,  
And in thy name confide;  
Most gracious God! O deign to be  
My Father, Friend, and Guide

MODERATO.

For two or three Parts.

Come, children, learn to fear the Lord, And that your days be long;

Let not a false or spite - ful word Be found up - on your tongue

2 Depart from mischief, practise love,  
Pursue the works of peace;  
So shall the Lord your ways approve,  
And set your souls at ease!

3 His eyes awake to guard the just,  
His ears attend their cry;  
When broken spirits dwell in dust,  
The God of grace is nigh.

4 When desolation like a flood  
O'er the proud sinner rolls,  
Saints find a refuge in their God,  
For he redeems their souls

ALLEGRETTO.

For two or three Parts.

Now condescend Al - migh - ty King, To bless this happy throng; - -

And kindly list - en, while we sing, Our grateful morning song. - -

2 We come to own the pow'r divine,  
That watches o'er our days,  
For this our cheerful voices join,  
In hymns of grateful praise.

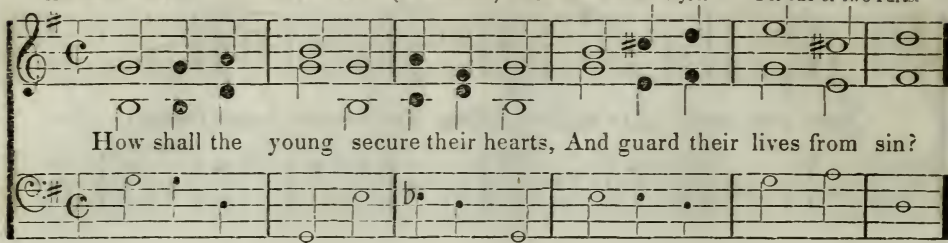
3 May we in safety pass this day,  
From sin and danger free;  
And ever walk in that sure way,  
Which leads to heaven and thee!

4 Where'er the rising sun displays,  
His cheerful beams abroad;  
Then shall our morning hymns of praise,  
Declare thy goodness, Lord

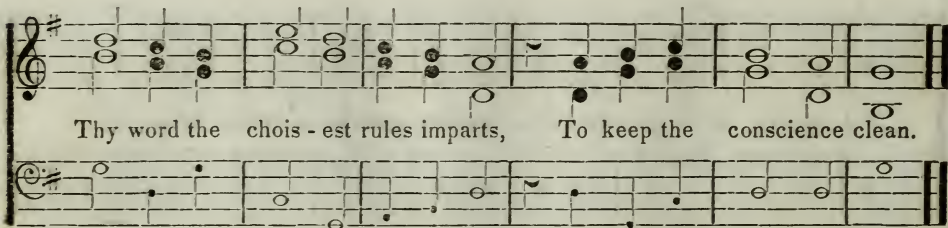
ALLEGRO ASSAI.

HYMN CHANT. (ROCHESTER.) From the Ancient Lyre.

For one or two Parts.



How shall the young secure their hearts, And guard their lives from sin?



Thy word the chois - est rules imparts, To keep the conscience clean.

2 When once it enters to the mind,  
It spreads such light abroad,  
The meanest souls instruction find,  
And raise their thoughts to God.

3 'Tis like the sun a heav'nly light,  
That guides us all the day;  
And, through the dangers of the night  
A lamp to lead our way.

4 Thy word is everlasting truth,  
How pure is ev'ry page!  
That holy book shall guide our youth,  
And well support our age.

# The Scripture our Light. C. M.

51

ALLEGRO.

(KENDALL.) From the Ancient Lyre.

For two or three Parts.

How precious is the book di - - vine, By in - spi - ra - tion given!

Bright as - a lamp its doc - trines shine, To guide our souls - to heav'n.

2 It sweetly cheers our drooping hearts,  
In this dark vale of tears;  
Life, light, and joy, it still imparts.  
And quells our rising fears.

3 This lamp through all the tedious night  
Of life, shall guide our way,  
Till we behold the clearer light  
Of an eternal day.

ANDANTINO.

For two or three Parts.

The grass and flowers which clothe the field, And look so - green and gay;

Touch'd by - the scythe, defenceless, yield, And fall and fade a - way.

2 Fit emblem of our mortal state,  
That in the scripture glass;  
The young, the strong, the wise, the great,  
May see themselves but grass.

3 Ah! trust not to your fleeting breath,  
Nor call your time your own;  
Around you see! the scythe of death  
Is mowing thousands down.

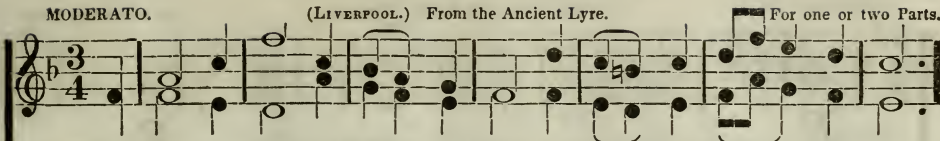
# The little Pilgrim. C. M.

53

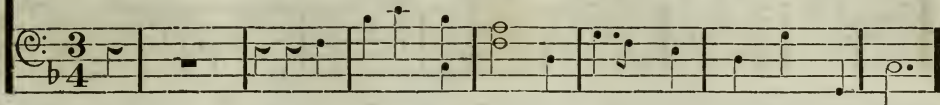
MODERATO.

(LIVERPOOL.) From the Ancient Lyre.

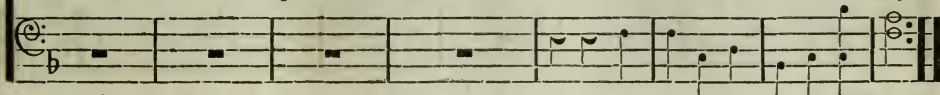
For one or two Parts.



There is a path that leads - to God, All oth - ers go - - as - tray;



Nar - row, but pleas - ant is - - the road, And Christians love the way.



2 How shall a christian pilgrim dare  
This dangerous path to tread?  
For on the way is many a snare  
For youthful trav'lers spread.

3 But lest my feeble steps should slide,  
Or wander from thy way,  
Lord, condescend to be my guide,  
And I shall never stray.

4 Thus I may safely venture through,  
Beneath my Shepherd's care;  
And keep the gate of heav'n in view  
Till I shall enter there.

CHORAL.

(CANTERBURY) From the Ancient Lyre.

For one or two Parts.

Now that my jour-ney's just be-gun, My road so lit-tle trod,

I'll come, be-fore I fur-ther run, And give my-self to God.

2 What sorrows may my steps attend,  
 I never can foretell;  
 But if the Lord will be my friend,  
 I know that all is well.

3 If all my earthly friends should die,  
 And leave me mourning here;  
 Since God can hear the orphan's cry,  
 O what have I to fear?

4 But, Lord, whatever grief or ill  
 For me may be in store;  
 Make me submissive to thy will,  
 And I would ask no more

MODERATO

The old Tune: (STUDDERSFIELD.)

For two or three Parts.

To us a Child of hope - is born, To us a Son - - is given:

Him shall - the tribes - of earth - - o - bey, - Him all - the hosts - of heaven.

- 2 His name shall be the Prince of Peace, 3 His power, increasing still shall spread;  
 Forevermore adored, His reign no end shall know;  
 The Wonderful, the Counsellor, Justice shall guard his throne above,  
 The great and mighty Lord. And peace abound below.
- 4 To us a Child of hope is born,  
 To us a Son is given:  
 The Wonderful, the Counsellor,  
 The mighty Lord of heaven.

## CHORAL.

For two Parts.

Thy mercies fill the earth, O Lord; How good thy works appear!

O - pen my eyes to read thy word, And see - thy won - ders there.

2 Since I'm a stranger here below,  
 Let not thy path be hid;  
 But mark the road my feet should go,  
 And be my constant guide.

3 When I confess'd my wandering ways,  
 Thou heard'st my soul complain;  
 Grant me the teachings of thy grace,  
 Or I shall stray again.

4 If God to me his statutes show,  
 And heavenly truth impart,  
 His work forever I'll pursue,  
 His law shall rule my heart.

ALLEGRO.

For one or two Parts.

In all my vast con - cerns with thee, In vain my soul would try,

To shun thy presence, Lord, Or flee the no - tice of thine eye.

2 O wondrous knowledge, deep and high!  
Where can a creature hide?  
Within thy circling arms I lie,  
Beset on every side.

3 So let thy grace surround me still,  
And like a bulwark prove,  
To guard my soul from every ill,  
Secured by sovereign love.

## A Hymn of Praise. C. M.

ALLEGRO MODERATO.

(St. JOHN's.) From the Ancient Lyre.

For one or two Parts.

This is the day the Lord hath made, He calls the hours his own;

Let heaven re-joice, let earth be glad, And praise surround the throne.

2 To-day he rose and left the dead,  
 And Satan's empire fell;  
 To-day the saints his triumphs spread,  
 And all his wonders tell.

3 Hosanna to th' anointed King,  
 To David's holy son;  
 Help us, O Lord, descend and bring  
 Salvation from thy throne.

# Redeeming Love. C. M.

59

ALLEGRO.

(LANESBORO'.) From the Ancient Lyre.

For one or two Parts.

Je-sus invites young children near, Oh, may we - now o - bey! Give us, O - Lord, the

The first system of musical notation consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a common time signature (C). It contains a bass line with eighth and sixteenth notes, and rests. The lyrics are written below the staves, aligned with the notes.

list' - ning - ear, give us, - O - Lord, the list' - ning - ear, And teach us - how to pray.

The second system of musical notation also consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a common time signature (C). It contains a bass line with eighth and sixteenth notes, and rests. The lyrics are written below the staves, aligned with the notes.

2 O change these stubborn hearts of ours,  
And make us pure within;  
Still manifest thy mighty power,  
And save us from our sin.

3 Then will we make redeeming love,  
Our daily, nightly song;  
And joy, like theirs who sing above,  
Shall tune our thankful tongue.

ALLEGRETTO.

For one or two Parts.

Let ev' - ry - creature join, To praise th' - eter - nal God; - -

Ye heav'nly hosts the song begin, And sound his - name a - broad. - -

2 The sun with golden beams,  
And moon with paler rays;  
Ye starry lights, ye twinkling flames,  
Shine to your Maker's praise.

3 He built those worlds above,  
And fix'd their wond'rous frame;  
By his command they stand or move,  
And ever speak his name.

# The Fading Lily. S. M.

61

For one or two Parts.

The li - lies of - the field, That quickly fade a - way; - -

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes, including rests and ties. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics are printed below the staves, aligned with the notes.

May well to us a les - son yield, Who die as soon as they. - -

This system contains the next two staves of the musical score. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the accompaniment, also ending with a double bar line. The lyrics are printed below the staves, aligned with the notes.

2 Then let us think on death,  
Though we are young and gay;  
For God, who gave us life and breath,  
Can take them both away.

ALLEGRO MODERATO.

For one or two Parts.

De - scend, O God of love, And bless our kind de - sign;

Send thy good Spir - it from - a - bove, And make these children thine.

2 Oh what a vast delight,  
 Their happiness to see!  
 Our warmest wishes all unite  
 To lead their souls to thee.

ALLEGRO VIVACE.

HYMN CHANT. (CLAPTON.) From the Ancient Lyre.

For one or two Parts

The prais-es of my tongue, I - - of - - fer - - to the Lord,

Unison.

That I was taught, and learn'd so young, To - read his - ho - ly word.

Unison.

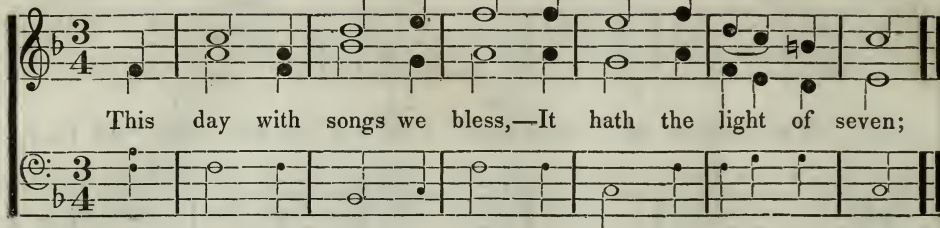
2 O let thy word of grace  
My warmest thoughts employ;  
Be this, through all my future days,  
My treasure and my joy.

3 Then shall I praise the Lord  
In a more cheerful strain;  
That I was taught to read his word,  
And have not learn'd in vain.

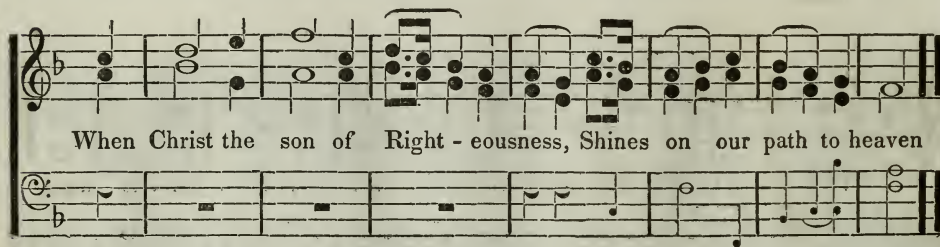
ALLEGRO MODERATO.

(Sutton.) From the Ancient Lyre.

For one or two Parts.



This day with songs we bless,—It hath the light of seven;



When Christ the son of Right - eousness, Shines on our path to heaven

2 Ours is the Sunday school,  
 Its lessons may we prize;  
 And grow by every gospel rule  
 Unto salvation wise.

3 So all our lives below  
 In wisdom's pleasant ways,  
 The fruits of Sunday schools shall show  
 The bliss of Sabbath-days.

4 Then heaven itself shall be  
 Our Sunday school above,  
 And undisturbed eternity  
 One Sabbath-day of love.

MODERATO.

For two or three Parts.

Lord! fix my wand'ring thoughts, Thy sa - - cred word to hear;

With deep at - tention and with love, With rev'rence and with fear. - - -

2 Let me remember well  
That God is present here;  
And let my heart be all engag'd  
When I draw near in pray'r.

3 And when my praises shall  
My tuneful lips employ,  
Give me to taste that sweet delight  
Which saints in heav'n enjoy.

ALLEGRO.

For two or three Parts.

Now let our voi - ces join, To form a sa - cred song;

Ye pilgrims, in Je - ho - vah's ways, With mu-sic pass a - - long.

2 How straight the path appears  
 How open and how fair!  
 No lurking gins t' entrap our feet,  
 No fierce destroyer there

3 But flowers of Paradise  
 In rich profusion spring;  
 The sun of glory gilds the path,  
 And dear companions sing.

4 All honor to his name,  
 Who marks the shining way  
 To him who leads the wand'ers on,  
 To realms of endless day.

ALLEGRO ASSAI.

For two or three Parts.

Thy name, Al - migh- ty Lord, Shall sound through - dis - tant lands;

Great is thy grace and sure thy word; Thy truth for - ev - er stands.

2 Far be thine honor spread,  
And long thy praise endure,  
Till morning light, and evening shade  
Shall be exchanged no more.

ALLEGRO.

For two or three Parts.

Blest be - - the tie that binds Our hearts - in Chris - tian love;

The fel - low - ship of kind - red minds, - Is like to that a - - bove - - -

2 Before our Father's throne  
 We pour our ardent prayers;  
 Our fears, our hopes, our aims are one,  
 Our comforts and our cares.

3 From sorrow, toil, and pain,  
 And sin, we shall be free;  
 And perfect love and friendship reign,  
 Through all eternity.

# The Saviour our King. S. M.

69

MODERATO.

For two or three Parts.

My Sa - viour and my King, Thy beau - ties are di - vine;

The first system of musical notation is for two parts. The upper part is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains seven measures of music, primarily using half notes and quarter notes. The lower part is in bass clef with the same key signature and time signature, also containing seven measures of music, primarily using half notes and quarter notes. The lyrics are written below the notes.

Thy lips with bless - ings o - - ver-flow, And eve - ry grace - is thine.

The second system of musical notation continues the piece. The upper part has seven measures, including some beamed eighth notes and a final measure with a repeat sign. The lower part has seven measures, mostly consisting of rests followed by half notes in the final measures. The lyrics are written below the notes.

2 Strike through thy stubborn foes,  
Or melt their hearts t' obey;  
While justice, meekness, grace and truth,  
Attend thy glorious way.

3 Thy laws, O God! are right;  
Thy throne shall ever stand;  
And thy victorious gospel prove  
A sceptre in thy hand.

MODERATO.

For two Parts.

My life's a - - - nar - row span, A - short un - - cer - tain day,

And if I reach - the age of man, It soon - will - pass a - way.

2 I may, for aught I know,  
 This hour the summons hear,  
 That calls me where the wicked go,  
 Or where the saints appear.

3 Teach me, with all my heart,  
 Thy mercy to embrace,  
 And now from ev'ry sin depart,  
 To seize the time of grace.

4 My soul from ruin save,  
 And cleanse my ev'ry stain;  
 Then shall I triumph o'er the grave,  
 And paradise regain.

# The glory of the Lord. S. M.

71

MODERATO.

(SHIRLAND,) From the Ancient Lyre.

For one or two Parts.

Al - migh - ty Ma - ker, - God! How wond - rous is - - thy - name!

Thy glo - ries - how dif - fus'd a - broad, - Thro' - the cre - a - tion's frame.

2 Nature in every dress

Her humble homage pays;  
And finds a thousand ways t' express  
Thine undissembled praise.

3 My soul would rise and sing

To her Creator too;  
Fain would my tongue adore my King,  
And pay the worship due.

4 Let joy and worship spend

The remnant of my days;  
And to my God, my soul ascend  
In sweet perfumes of praise

**Doxology. S. M.**

ALLEGRO ASSAI.

(St. THOMAS.) From the Ancient Lyre.

For one or two Parts.

HANDEL.

Ye an - gels round the - throne, And - saints that - dwell be - low,

Wor-ship the Fa - ther, Praise the - Son, And bless the - Spir - it too.

**Praise to Jesus. S. M.**

ALLEGRETTO.

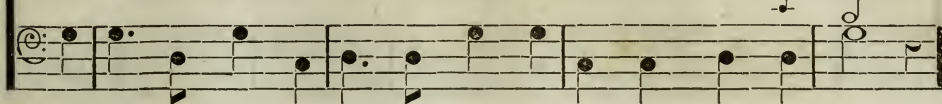
For two or three Parts.

A - wake and sing the song, of Mo - ses and the Lamb; -

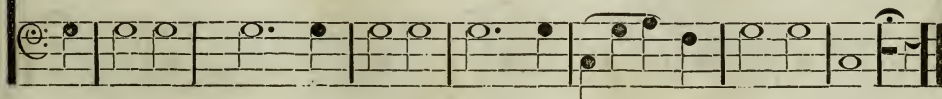
DUETT.



Wake ev' - ry heart and ev' - ry tongue, To praise the Sa - viour's name.



Wake ev'-ry heart - - and ev'-ry tongue, - To praise - the Saviour's name.



2 Sing on your heavenly way,  
Ye ransom'd sinners, sing;  
Sing on, rejoicing every day,  
In Christ th' eternal King.

ALLEGRETTO MODERATO.

For two or three Parts.

This is the Sab - bath day, I'm in the field a - - lone;

The first system of musical notation is for two parts. The upper part is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower part is in alto clef with the same key signature and time signature. The melody for the upper part consists of quarter and eighth notes, while the lower part provides a harmonic accompaniment with mostly half and quarter notes.

Hark! now one morning bell's sweet tone, Now it has died a - way.

The second system of musical notation continues the two-part setting. It features similar melodic and harmonic patterns to the first system, with the upper part carrying the main melody and the lower part providing accompaniment. The system concludes with a double bar line.

2 Kneeling I worship Thee,  
Dread o'er my spirit steals  
From whispering sounds of those who kneel,  
Unseen, to pray with me

3 All round and far away  
Clear is the solemn sky,  
It seems all opening to my eye;  
This is the Sabbath day.

# Thatcher. S. M.

75

ALLEGRO.

From the Ancient Lyre.

For two or three Parts.

Musical notation for the first system, featuring a treble and bass staff in 3/2 time with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: With hum - ble heart - and tongue, My God, - to thee I pray;

Musical notation for the second system, continuing the melody and accompaniment from the first system. The lyrics are: O make - me learn, -while I am young, How I - - may cleanse my way.

2 Make me, a helpless youth,  
The object of thy care;  
Help me to choose the way of truth,  
And flee from every snare.

3 O let thy word of grace,  
My warmest thoughts employ;  
Be this through all my following days,  
My treasure and my joy.

## Sabbath Morning. S. M.

ALLEGRO

(Lisbon.) From the Ancient Lyre.

For two or three Parts  
D. READ, WITH ALTERATIONS

To God the - on - ly wise, Our Sa - viour - and our King,

Let all the - saints be - low - the - skies Their humble prai - ses bring.

2 'Tis his Almighty love,  
His counsel and his care,  
Preserves us safe from sin and death,  
And every hurtful snare.

3 To our Redeemer God,  
Wisdom and power belong,  
Immortal crowns of majesty,  
Of praise, and endless song.

# Early Death, 7's.

77

MODERATO.

For two or three Parts.

See the love-ly blooming flower,      Fade and with - er      in      an hour;

The first system of musical notation is for two parts. The treble staff (top) and bass staff (bottom) both have a 3/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are placed below the notes.

So our transient com-forts fly, - - Pleas - ure      on - ly      blooms to      die.

The second system of musical notation continues the piece. It also consists of a treble and a bass staff in 3/4 time. The melody continues in the treble staff, with the bass staff providing accompaniment. The lyrics are placed below the notes.

2 See the leaves are falling fast,  
Scattered by the wintry blast;  
So our youthful pleasures fade,  
Cares will soon our breasts invade.

3 Time is passing swift away;  
Earthly joys will soon decay;  
May we have, prepared on high,  
Pleasures that will never die.

ALLEGRO VIVO.

For two or three Parts.

Praise—oh praise the name di - vine, Praise him at the hallow'd shrine;

UNISON.

Let the fir - ma-ment on high, To its Ma - ker's praise re - ply.

UNISON.

2 All who vital breath enjoy,  
 In his praise that breath employ;  
 Heaven and earth the chorus join;  
 Praise—oh praise the name divine.

ANDANTE.

For two or three Parts.

Children of the heavenly King, As we journey, sweet - ly sing;

Sing our Saviour's wor - thy praise, Glo - rious in his works and ways!

2 Fear not, children, joyful stand,  
 On the borders of our land;  
 Jesus Christ, our Father's son,  
 Bids us undismay'd go on!

3 Lord! obedient we will go,  
 Gladly leaving all below:  
 Only thou our leader be,  
 And we still will follow thee!

ALLEGRETTO.

From the Ancient Lyre.

For one or two Parts.

WELDON.

Thou who once did con - de - scend Lit - tle child-ren to - re - ceive,

To thy care, Al - migh - ty friend, - We this youth-ful flock would leave.

2 Dangers thick beset them round  
 Where for succor shall they flee?  
 May their help be ever found,  
 Blessed Saviour, all in thee!

# Pleyel's Hymn. 7's.

81

ALLEGRO MODERATO

From the Ancient Lyre.

For two or three Parts.

Oh that men their songs would raise, All his good-ness to de - clare!

The first system of musical notation for the hymn. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

All Je - ho - vah's won - ders praise, Won - ders which their children share!

The second system of musical notation, continuing the hymn. It also consists of two staves in the same key signature and time signature. The melody continues on the top staff, and the accompaniment continues on the bottom staff. The lyrics are aligned with the notes.

2 Where his holy altars rise,  
Let his saints adore his name;  
There present their sacrifice,  
There with joy his works proclaim.

## Sicilian Hymn. 8's. &amp; 7's.

ALLEGRETTO MODERATO.

From the Ancient Lyre.

DOXOLOGY.

For two or three Parts.

MOZART.

May the grace of Christ our Sa-viour, And the Fath-er's bound-less love

With the Ho-ly Spir-it's fa-vor, Rest up-on us from a-bove!

The second strain may be repeated.

2 Thus may we abide in union,  
 With each other in the Lord;  
 And possess in sweet communion,  
 Joys which earth cannot afford.

Haste, O sin-ner—now be - - wise; Stay not for the - morrow's sun:

Wisdom, if you still de - spise, Hard-er is - - it to - be won.

2 Haste—and mercy now implore;  
 Stay not for the morrow's sun;  
 Lest thy season should be o'er,  
 Ere this evening's stage be run.

3 Haste---O sinner--now return;  
 Stay not for the morrow's sun;  
 Lest thy lamp should cease to burn,  
 Ere salvation's work is done.

4 Haste, O sinner---now be blest;  
 Stay not for the morrow's sun;  
 Lest perdition thee arrest,  
 Ere the morrow is begun

MODERATO.

For one two or three Parts.

Je - sus, see a lit - tle child, Hum-bly at thy foot-stool stay;

The first system of musical notation is for a three-part setting. It features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, homophonic style with eighth and quarter notes. Below the treble staff is a bass staff with a common time signature (C) and a 3/4 time signature, providing a harmonic accompaniment. The lyrics are printed below the treble staff.

Thou who art so meek and mild, Stoop and teach me what to say.

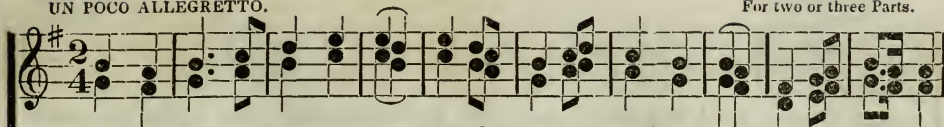
The second system of musical notation continues the three-part setting. It maintains the same treble and bass staves and key signature. The melody concludes with a final cadence. The lyrics are printed below the treble staff.

2 Though thou art so great and high,  
 Thou dost view with smiling face,  
 Little children when they cry,  
 Saviour, guide us by thy grace.'

3 Show me what I ought to be,  
 Make me every evil shun;  
 Thee, in all things may I see  
 In thy holy footsteps run.

UN POCO ALLEGRETTO.

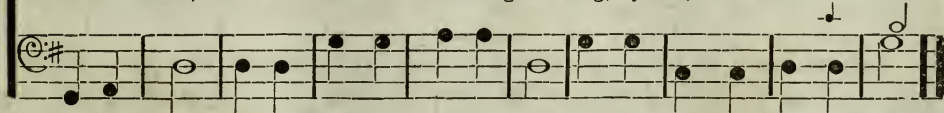
For two or three Parts.



Sing, my soul, his wond-rous love, - Who, from yon bright world a - bove, - Ev - er watch-ful



o'er our race, - Still to man ex - tends his grace: Sing, my soul, his wond-rous love.



2 Heaven and earth by him were made,  
All is by his sceptre sway'd;  
What are we, that he should show  
So much love to us below!  
Sing, my soul, his wondrous love.

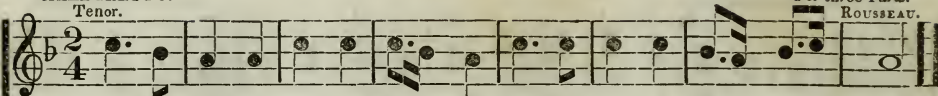
3 Sing my soul, adore his name,  
Let his glory be thy theme;  
Praise him till he calls thee home,  
Trust his love for all to come,  
Praise, O praise the God of love

## ALLEGRETTO.

Tenor.

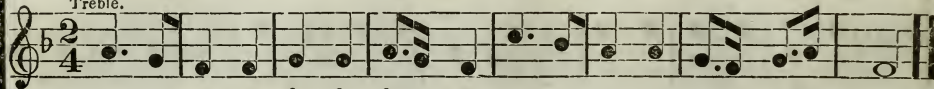
For three Parts.

ROUSSEAU.



8's. 7's. & 4. Gently, Lord, O gent-ly lead us, Thro' this lowly vale - - of - - tears,  
Oh refresh us, O re - fresh us, Oh refresh us with - thy - grace.

Treble.



Organ.

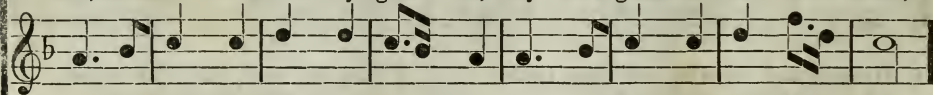


Fine.

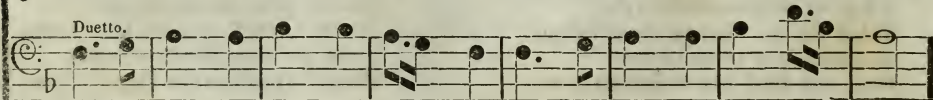
8's & 7's May the grace of Christ our Saviour, And the Fath-er's bound-less love,  
With the holy &c.



And, O Lord in mer - - cy give us, Thy rich grace in all our fears,



Duetto.



With the ho - - ly Spir - it's fa - - - vor, Rest up-on us from a - - - bove!

# The Sabbath Day. 7's.

87

CHORAL.

For two or three Parts.

Maker of the Sabbath Day, Teach us how to praise and pray;

Thou this bless - ed day hast given, To pre - pare our souls for heaven.

2 Giver of eternal rest,  
Be thy glorious Gospel blest;  
Thou alone canst change the heart,  
Thou alone canst peace impart.

3 Friend of children, hear our prayer,  
Let no trifling feelings dare  
Steal the precious hours away,  
Of this sacred Sabbath-Day.

## The Righteous Dead. 8's. &amp; 7's.

MODERATO.

(TEMPLE PLACE.) From the Ancient Lyre.

For two or three Parts.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes.

Think, O ye who fond - ly languish, O'er the grave of those you love;

The second system of musical notation also consists of two staves, continuing the melody and accompaniment from the first system. The notation follows the same musical conventions (treble and bass clefs, one sharp key signature, 2/4 time signature).

While your bosoms throb with anguish, They are warb-ling hymns a - bove.

2 While your silent steps are straying  
 Lonely through night's deepning shade,  
 Glory's brightest beams are playing  
 Round the happy christian's head.

3 Cease, then, mourner, cease to languish,  
 O'er the grave of those you love:  
 Pain and death and night and anguish  
 Enter not the world above.

ANDANTE.

For two or three Parts.

Je-sus, Lord of life and glo - ry, Friend of chil - dren, hear our lays;

Humbly would our souls a - - dore thee, Sing thy name in hymns of praise.

2 We are debtors to thy kindness,  
God of grace, and boundless love;  
Thousands wander on in blindness,  
Strangers to the light above.

3 Jesus, on thine arm relying,  
We would tread this earthly vale;  
Be our life, when we are dying,  
Be our strength, when strength shall fail.

ANDANTINO.

For two or three Parts.

God our Fa-ther, great Cre-a-tor, At thy feet we hum-bly bow;

Gra-ti-tude for boundless fa--vor, Should in praise for-ev-er flow;

Great Je-ho--vah! Praise to thee is ev-er due.

Great Je-ho--vah! Praise to thee is ev-er due.

Great Je-ho--vah! Praise to thee is ev-er due.

Great Je-ho--vah! Praise to thee is ev-er due.

2 Gracious Jesus, mighty Saviour!  
 Hear our lisplings to thy praise;  
 Thou didst bless such little children,  
 And invite them near thy face:  
 Son of David,  
 Loud hosannahs to thy name.

**Doxology. L. M.**

CHORAL.

(GREEN'S HUNDRETH.)

For two or three Parts.

DR. GREEN.

To God the Fa - ther, God the Son, And God the Spir - it three in One,

Be honor, praise, and glo-ry giv'n, By all on earth, and all in heav'n.

## Prayer. 8's. 7's. &amp; 4.

MODERATO.

For two or three Parts.

Ho - ly Father! let thy blessing, Peace, and com - fort, from a - - bove,

Rest up - on us here con - fess - ing, All our sins a - gainst thy love;

O for - - - give us; Par - don us for Je - - sus' sake.

2 For our sin and guilt lamenting,  
 Let us bow before thy face:  
 O! behold the souls repenting,  
 Look, and give thy saving grace:  
 O receive us,  
 Freely, for the Saviour's sake.

3 Then with joyful adoration,  
 We will lift our heart and voice;  
 While beholding thy salvation,  
 Saints and angels will rejoice;  
 Hear us, Father,  
 In the great Redeemer's name.

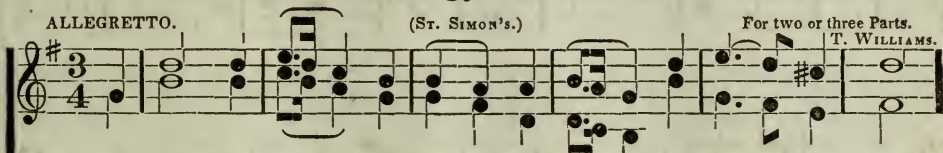
Doxology. S. M.

ALLEGRETTO.

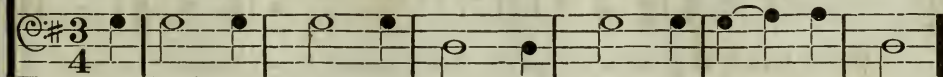
(St. Simon's.)

For two or three Parts.

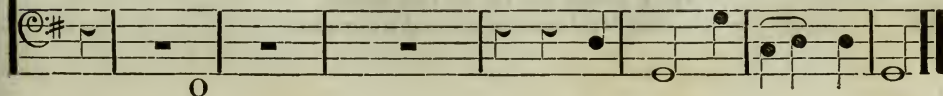
T. WILLIAMS.



Ye an - gels round - - the throne, And saints - that dwell - - be - low,



Worship the Fa-ther, Love - the Son, - And bless - the Spir -- it too.



MODERATO.

For two or three Parts.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melody of eighth and sixteenth notes, with some measures containing chords. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes.

This God is the God we a - dore, Our faith-ful unchangea-ble friend;

The second system of music also consists of two staves in the same key signature and time signature. The melody continues on the top staff, ending with a double bar line. The bass staff continues the accompaniment.

Whose love is as great as his pow'r, And neither knows measure or end.

2 'Tis Jesus the first and the last,  
 Whose spirit shall guide us safe home;  
 We'll praise him for all that is past,  
 And trust him for all that's to come.

MODERATO.

For two or three Parts.

Not to our names, Thou on-ly just and true, Not to our worthless names is glo-ry due;

Thy pow'r and grace, - Thy truth and justice claim, - Im - mor - tal honour to thy sov - reign name.

Shine thro' the earth, from heav'n thy blest a - bode, - Nor let the heath-en say, 'Where is your God.'

ANDANTINO.

For two or three Parts.

En-compass'd with clouds of dis - tress, Just rea - dy all hope to re - sign,

The first system of music is for two or three parts. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The melody is written in a single line, with lyrics underneath. The lyrics are "En-compass'd with clouds of dis - tress, Just rea - dy all hope to re - sign,". The music features a mix of eighth and sixteenth notes, with some rests. The key signature changes to two flats (B-flat and E-flat) in the second measure of the second line.

I pant for the light of thy face, And fear it will nev - - er be mine.

The second system of music continues the melody. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The melody is written in a single line, with lyrics underneath. The lyrics are "I pant for the light of thy face, And fear it will nev - - er be mine." The music features a mix of eighth and sixteenth notes, with some rests. The key signature changes to one flat (B-flat) in the second measure of the second line.

Dis - hearten'd with waiting so long, I sink at thy feet with my load,

The third system of music continues the melody. It starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The melody is written in a single line, with lyrics underneath. The lyrics are "Dis - hearten'd with waiting so long, I sink at thy feet with my load,". The music features a mix of eighth and sixteenth notes, with some rests. The key signature changes to two flats (B-flat and E-flat) in the second measure of the second line.

Musical score for 'Lambeth. CONTINUED.' featuring a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with mostly quarter and eighth notes. The lyrics are written below the treble staff.

All plaintive I pour out my song, And stretch forth my hands unto God.

## Advent. C. M.

ALLEGRO ASSAI.

For three Trebles.  
For Practice.

Musical score for 'Advent. C. M.' featuring three staves: two treble staves and one bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first two treble staves are for three Trebles, and the bass staff is for practice. The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the first two treble staves.

Let Zi - on and her - sons re - joice, Be - hold the prom - is'd hour - -

Her God hath - heard her mourning, And - will ex - - alt his pow'r.

MODERATO.

For two or three Parts.

Cre -- ate, O God, my powers a -- new, Make my - whole heart sin -

The first system of music is in 3/4 time. The treble staff contains a melody with eighth and quarter notes, and the bass staff contains a harmonic accompaniment of chords and single notes. The lyrics are written below the staves.

--- cere and true; Oh cast me not in wrath a --- way,

The second system continues the melody and accompaniment. The treble staff features a melodic line with some grace notes, and the bass staff provides harmonic support. The lyrics are aligned with the notes.

Nor let thy soul en - liv - - ning ray, - Still cease to shine.

The third system concludes the piece. The treble staff shows a final melodic phrase, and the bass staff provides a concluding accompaniment. The lyrics are written below the staves.

2 Restore thy favor bliss divine!

Those heavenly joys that once were mine;

Let thy good Spirit, kind and free,

Uphold and guide my steps to Thee,

Thou God of love.

3 Then will I teach thy sacred ways;

With holy zeal proclaim thy praise;

Till sinners leave the dang'rous road,

Forsake their sins, and turn to God

With hearts sincere.

4 Oh cleanse my guilt, and heal my pain;

Remove the blood-polluted stain;

Then shall my heart adoring trace,

My Saviour God, the boundless grace,

That flows from Thee,

## Weymouth. C. M.

MODERATO.

For two or three Parts.

The musical score is written for two systems, each with a treble and a bass staff. The time signature is 3/4, and the key signature has one flat (B-flat). The tempo is marked 'MODERATO.' and it is noted 'For two or three Parts.' The lyrics are as follows:

In- dul- gent Fa- ther, how di- vine, How bright thy glo- ries are!

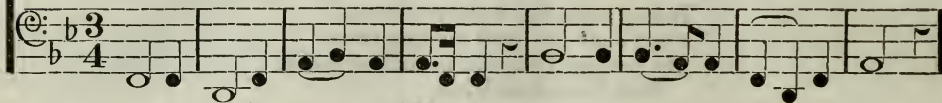
Through na- ture's am- ple round they shine, Thy goodness to- de- clare.

MODERATO.

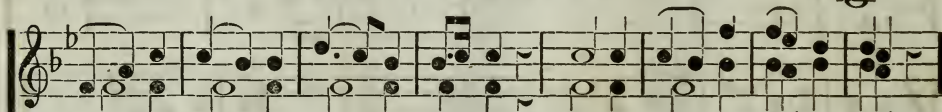
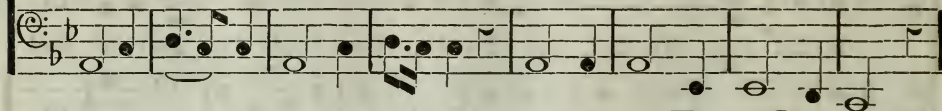
For three Trebles.



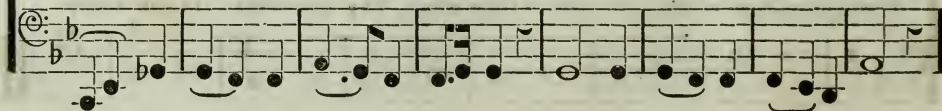
Hark! what mean those holy voices, Sweetly sound-ing through the skies;



Lo! th' angel-ic host re-joices, Heavenly hal-le-lu-jahs rise.



Hear! O hear the wondrous sto-ry Which they chant in songs of joy;

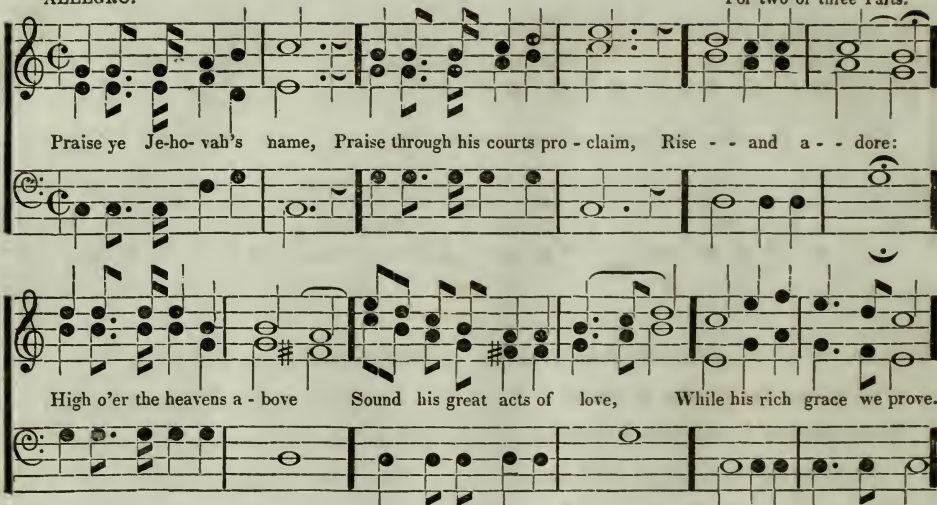




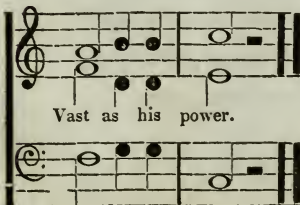
- |  |                                     |
|--|-------------------------------------|
| 2 Peace on earth, good will from heaven, | 3 Hasten mortals to adore him;      |
| Reaching far as man is found;            | Learn his name, and taste his joy;  |
| Souls redeem'd, and sins forgiven,       | Till in heaven, ye sing before him, |
| Loud our golden harps shall sound.       | Glory be to God on high!            |
| Christ is born, God's own anointed,      | Let us learn the wondrous story     |
| Heaven and earth his praises sing;       | Of our great Redeemer's birth;      |
| O, receive whom God appointed            | Spread the brightness of his glory  |
| For your Prophet, Priest, and King       | Till it cover all the earth.        |

ALLEGRO.

For two or three Parts.



Praise ye Je-ho- vah's name, Praise through his courts pro - claim, Rise - - and a - - dore:  
High o'er the heavens a - bove Sound his great acts of love, While his rich grace we prove.



Vast as his power.

2 Now let the trumpet raise  
Sounds of triumphant praise,  
Wide as his fame:  
There let the harps be sound;  
Organs with solemn sound,  
Roll your deep notes around,  
Filled with his name.

3 While his high praise ye sing,  
Shake every sounding string  
Sweet the accord!  
He vital breath bestows;  
Let every breath that flows  
His noblest fame disclose—  
Praise ye the Lord.

ALEGRO.

For two or three Parts.

Hail, hap-py day! - - thou day of ho - ly rest, - What heav-enly

peace and trans-port fill our - breast! When Christ, the God of grace, in love de-

- - - scends, And kind - ly holds com - mu - nion with his friends.

## Doxology. 6. &amp; 4.

ALLO MODERATO.

WORDS BY J. P. BARTNUM.  
For one or two Parts.

Spir - its of light and love, Min - is - t'ring hosts a - bove,

Bless ye the Lord! An - gel's your hom - age pay! Tune the Im-

- - mor - tal lay! Pow'rs of e - ter - nal day, Praise ye the Lord!

The second part may be repeated.

MODERATO.

For two or three Parts.  
By J. HAYDN.—With Alterations.

The voice of free grace cries, Escape to the mountain, For Ad-am's lost race, Christ hath opened a fountain;

For sin and uncleanness, and ev - ery transgression, His blood flows so free-ly in streams of sal - vation.

Hal - le - lujah to the Lamb, Who hath bought us a pardon, We'll praise him again, When we pass over Jordan.

MODERATO

For two or three Parts.

Lord, let thy grace, de - scend - ing Not on our hearts in vain,

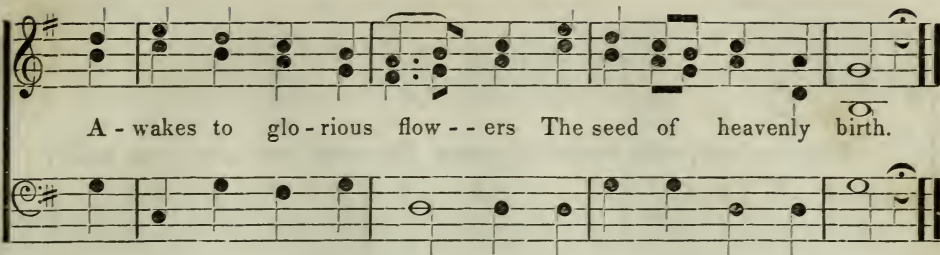
The first system of the hymn is written for two or three parts. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The melody is written on a single staff, with the lyrics 'Lord, let thy grace, de - scend - ing Not on our hearts in vain,' written below it. The music consists of a series of eighth and sixteenth notes, with some rests. The key signature is one sharp (F#).

But, with each pur - pose blend - - ing, As - cend in love a - - gain. -

The second system of the hymn continues the melody. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The melody is written on a single staff, with the lyrics 'But, with each pur - pose blend - - ing, As - cend in love a - - gain. -' written below it. The music consists of a series of eighth and sixteenth notes, with some rests. The key signature is one sharp (F#).

To Thee, whose breath, as show - ers Of spring, re - new the earth.

The third system of the hymn concludes the melody. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The melody is written on a single staff, with the lyrics 'To Thee, whose breath, as show - ers Of spring, re - new the earth.' written below it. The music consists of a series of eighth and sixteenth notes, with some rests. The key signature is one sharp (F#).



## 2 The fulness of thy favor

Pour down on them we pray,  
 Who, to thy fold, O Saviour,  
 Restore us when we pray:  
 Their works rewarded double,  
 O let them prove thy love;  
 Their sun and shield in trouble,  
 Their crown of life above.

## 3 Still be thy gospel spreading

Abroad its glorious light,  
 Wherever man is treading  
 The paths of death and night.  
 From nation on to nation,  
 Extend its righteous sway,  
 Until the desolation  
 Of sin be swept away,

# Hope of Heaven. 7's & 6's.

ALLEGRO MODERATO.

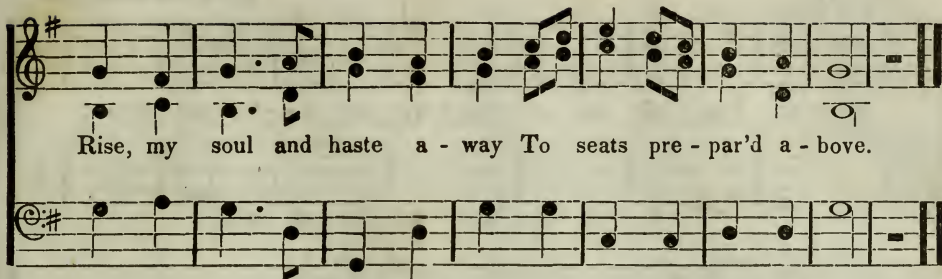
(AMSTERDAM.) From the Ancient Lyre.

For two or three Parts

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

Rise from tran - si - - to - - ry things, Towards heav'n, thy native place:

Sun, and moon, and stars de - - cay, Time shall soon this earth re - - move;

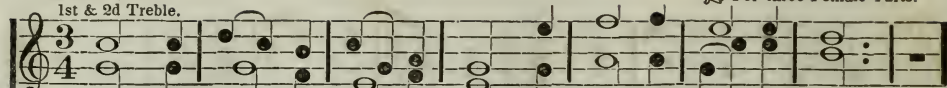


2 Rivers to the ocean run,  
 Nor stay in all their course;  
 Fire, ascending, seeks the sun,  
 Both speed them to their source:  
 So the soul that's born of God,  
 Pants to view his glorious face:  
 Upward tends to his abode  
 To rest in his embrace.

3 Cease, ye pilgrims, cease to mourn;  
 Press onward to the prize;  
 Soon our Saviour will return,  
 Triumphant to the skies.  
 Yet a season, and, you know,  
 Happy entrance will be given:  
 All our sorrows left below,  
 And earth exchange'd for heaven.

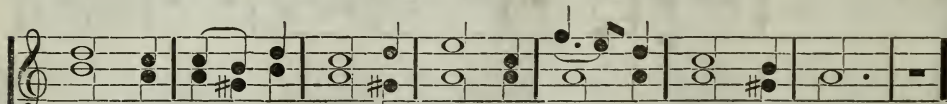
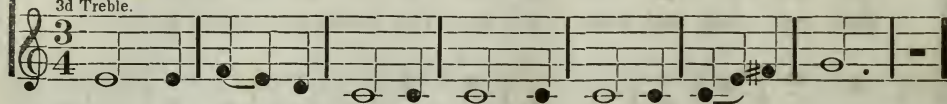
MODERATO.  
1st & 2d Treble.

For three Female Parts.

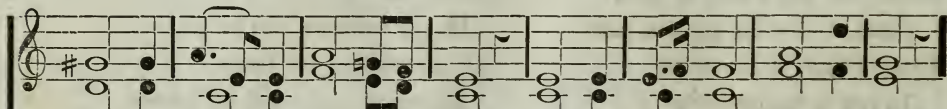
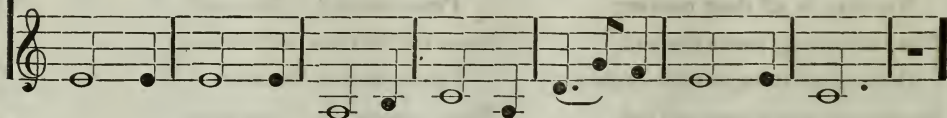


Time is wing-ing us a--way To our e--ter-nal home;

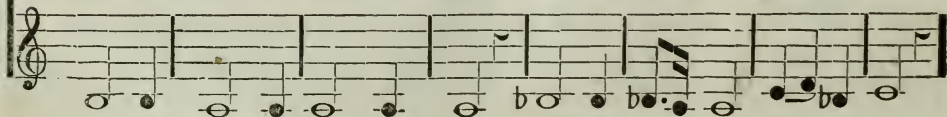
3d Treble.

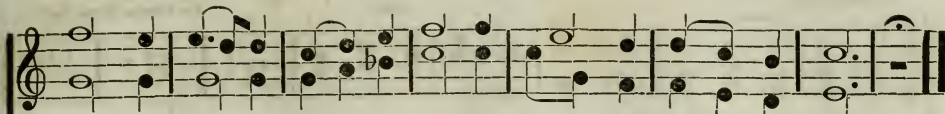


Life is but - a win-ter's day— A jour-ney to the tomb:

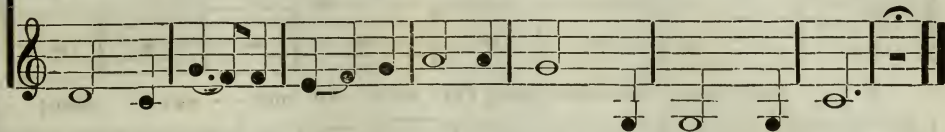


Youth and vig--or soon will flee, Blooming beau-ty lose its charms;





All that's mor-tal soon shall be En-clos'd in death's cold arms.



2 Time is winging us away,  
To our eternal home;  
Life is but a winter's day—  
A journey to the tomb:  
But the christian shall enjoy  
Health and beauty, soon above,  
Far beyond the world's alloy,  
Secure in Jesus' love.

MODERATO.

For two or three Parts.

1 The light - of Sab-bath eve, Is fad - ing fast a - - - way;

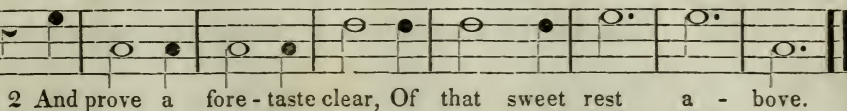
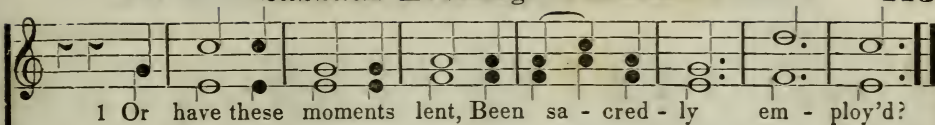
2 To waste these Sab-bath hours, Oh, may we nev - - - er dare;

1 What rec - ord will it leave, To crown - the clos - - ing day?

2 Or taint with thoughts of prayer: These sa - cred days of pray'r:

1 Is it a Sabbath spent, Of fruit-less time des - troy'd?

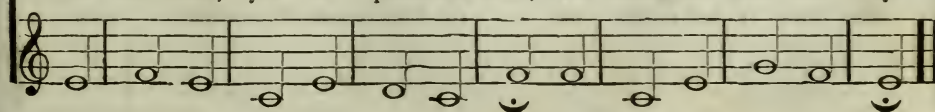
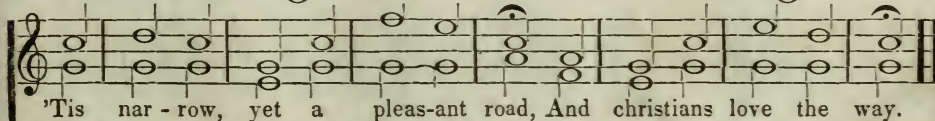
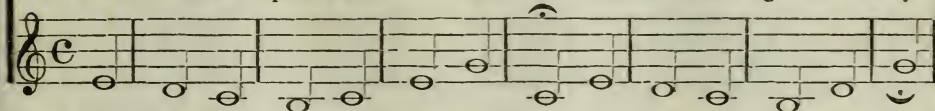
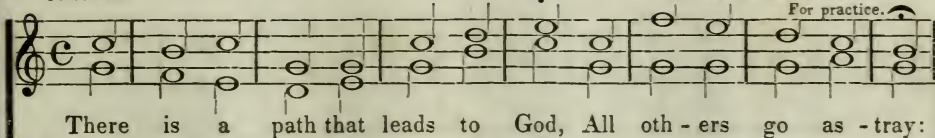
2 But may our Sabbaths here, In - spire our hearts with love;



### The narrow way. C. M.

CHORAL.

A Choral for three Treble Parts.  
For practice.



# 111 Anniversary of Independence. 7's. 8's. & 6's.

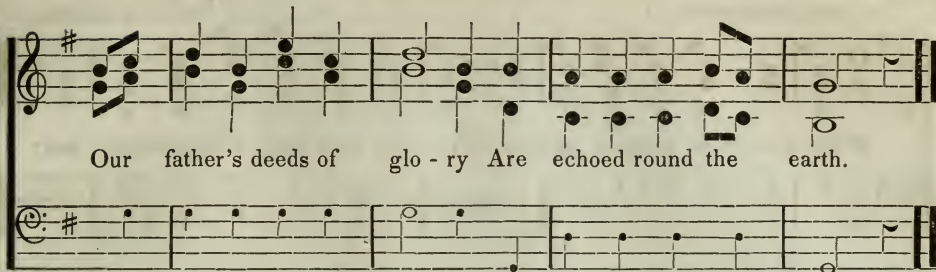
ALLEGRETTO.

two or three Parts

We come with joy and glad-ness, To breathe our songs of praise,

Nor let one note of sad-ness Be ming-led in our lays;

For 'tis a hal-lowed sto - - ry, This theme of free-dom's birth;

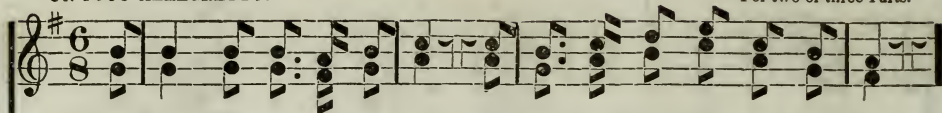


2 The sound is waxing stronger,  
 And thrones and nations hear—  
 Proud man shall rule no longer,  
 For God the Lord is near.  
 And he will crush oppression  
 And raise the humble mind,  
 And give the earth's possession  
 Among the good and kind.

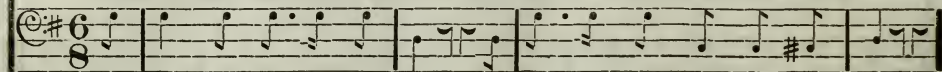
3 And then shall sink the mountains,  
 Where pride and power are crowned,  
 And peace like gentle fountains,  
 Shall shed its pureness round.  
 O God we would adore thee,  
 And in thy shadow rest;  
 Our *fathers* bowed before thee,  
 And trusted, and were blest.

UN POCO ALLEGRETTO.

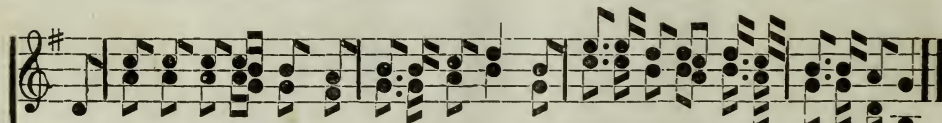
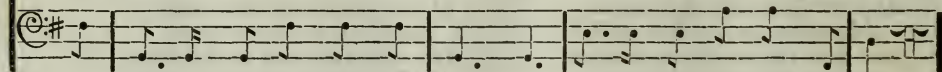
For two or three Parts.



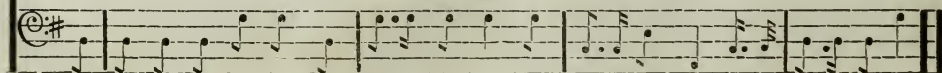
When flowers in summer ap-pear, We wish that they al-ways would last;



But win-ter must shortly be here To sweep them away with the blast.



Spring, summer, and autumn will hasten away; The roses must fade, and the blossoms decay.



2 In heaven, no winter they know,  
 To wither the pleasures away;  
 The plants that so sweetly do grow,  
 Shall blossom and never decay.  
 For earth's fading charms then no longer we'll care.  
 But hope we may spend an eternity there.

Liverpool. C. M.

MODERATO.

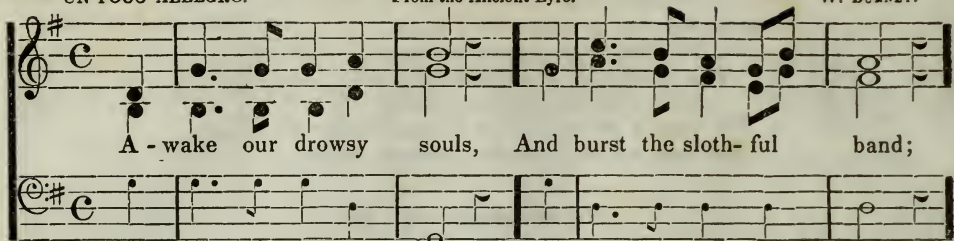
From the Ancient Lyre.

For three treble Parts,  
 for practice.

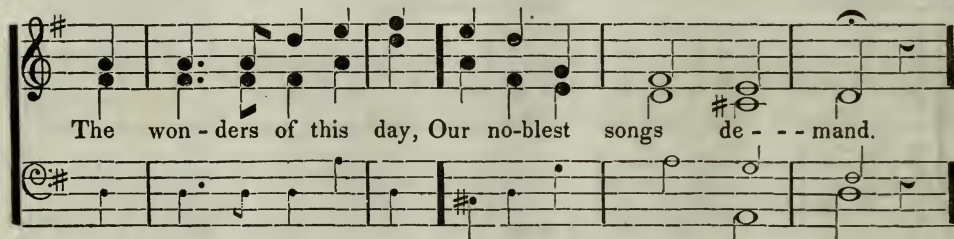
When I with pleasing won-der stand, And all my frame sur-vey,

Lord, 'tis - thy work, I own - thy hand That fram'd my hum - ble clay.

R.

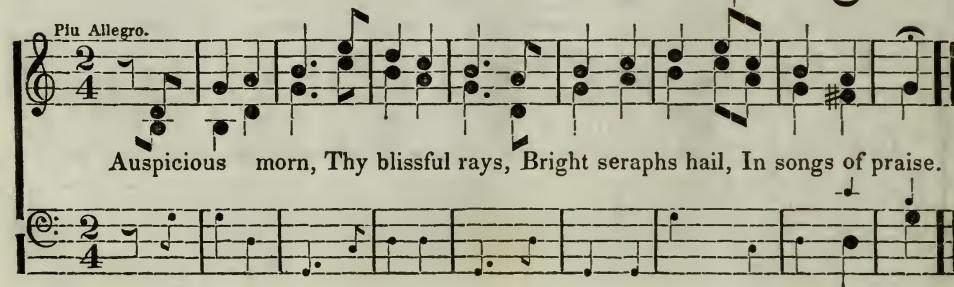


A - wake our drowsy souls, And burst the sloth-ful band;



The won-ders of this day, Our no-blest songs de - - - mand.

*Plu Allegro.*



Auspicious morn, Thy blissful rays, Bright seraphs hail, In songs of praise.

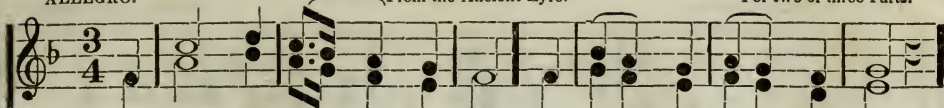
# Triumph. H. M.

119

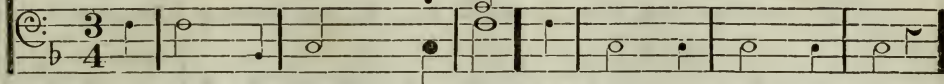
ALLEGRO.

From the Ancient Lyre.

For two or three Parts.



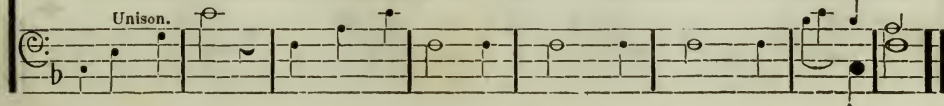
Re-joice! the Lord - - - is King! Your God - and King - - a - dore!



Mortals give thanks - and sing, - And tri - - - umph ev - - - er - - more!



Lift up your hearts, Lift up your voice, Rejoice! - a gain, - - I say re-joice!



Unison.

UN POCO ALLEGRETTO.

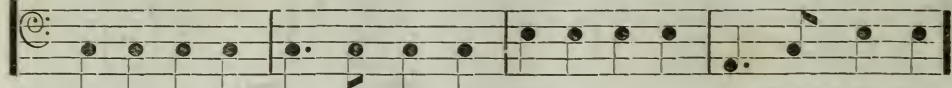
For two or three Parts.



Oh how fleet - ing, how de - ceiv - ing, Is our earth - ly be - ing!

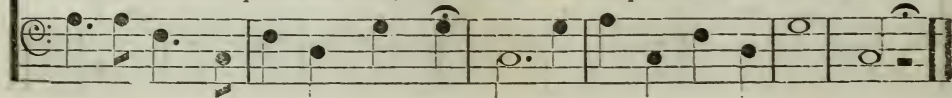


'Tis a mist in win - try weath - er, Gathered in an hour to - geth - er,



Decresced :

And as soon dis - pers - ed forever, And as soon dis - pers - ed for - ev - er.



2 Oh how fleeting, how deceiving,  
 Are our days departing!  
 Like a deep and headlong river,  
 Flowing onward, flowing ever!  
 Tarrying not, and stopping never.

3 Oh how fleeting, how deceiving,  
 Are the world's enjoyments!  
 All the hues of change they borrow,  
 Bright to day and dark tomorrow,  
 Mingled lot of joy and sorrow.

4 Oh how fleeting, how deceiving,  
 Is all earthly beauty!  
 Like a summer flow'ret flowing,  
 Scattered by the breezes, blowing  
 O'er the bed on which t'was growing.

5 Oh how fleeting, how deceiving,  
 All—yes! all that's earthly!  
 Every thing is fading—flying—  
 Man is mortal—earth is dying—  
 Christian! live, on heaven relying.

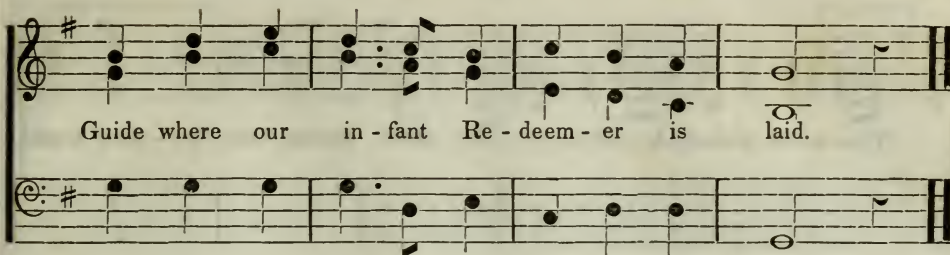
MODERATO.

For two or three Parts.

Musical notation for the first system. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: Bright - est and best of the sons of the morning,

Musical notation for the second system. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: Dawn on our dark - ness and lend us thine aid, - -

Musical notation for the third system. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: Star of the east, the ho - ri - zon a - - - dorn - ing,



- 2 Cold on his cradle the dew-drops are shining,  
     Low lies his head with the beasts of the stall,  
     Angels adore him in slumber reclining,  
     Maker, and Monarch, and Saviour of all.
- 3 Say, shall we yield him, in costly devotion,  
     Odors of Edom, and off'rings divine?  
     Gems of the mountain, and pearls of the ocean,  
     Myrrh from the forest, or gold from the mine?
- 4 Vainly we offer each ample oblation;  
     Vainly with gifts would his favors secure!  
     Richer by far is the heart's adoration;  
     Dearer to God are the prayers of the poor —BISHOP HEBER

MODERATO.

For two or three Parts.

Thou sweet gliding Ke-dron, by thy silver stream, Our Sa-viour would

The first system of music consists of a treble and a bass staff. The treble staff is in G major (one sharp) and contains a complex melody with many beamed sixteenth and thirty-second notes. The bass staff is in C major (no sharps or flats) and contains a simpler melody with quarter and half notes. The lyrics are written below the treble staff.

lin-ger in moonlight's soft beam; And by thy bright wa--ters till

The second system of music continues the melody from the first system. The treble staff features similar complex rhythmic patterns, while the bass staff continues with a steady quarter-note accompaniment. The lyrics are written below the treble staff.

mid-night would stay, And lose in the mur-murs the toils of the

The third system of music concludes the phrase. The treble staff shows the final notes of the complex melody, and the bass staff provides a final accompaniment. The lyrics are written below the treble staff.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with mostly quarter and eighth notes. The lyrics are written below the top staff, aligned with the notes.

day, - And lose in thy mur - murs the toils of the day.

- 2 O Garden of Olive, thou dear honor'd spot,  
 The fame of thy wonders shall ne'er be forgot;  
 The theme most transporting to seraphs above,  
 The triumph of sorrow, the triumph of love.
- 3 Come, saints and adore him, come bow at his feet;  
 O give him the glory, the praise that is meet;  
 Let joyful hosannas unceasing arise,  
 And join the full chorus that gladdens the skies.

MODERATO.

For two or three Parts.

O Lord, let our songs find ac-ceptance be-fore thee, And pierce thro' the

skies - to thine up - per - most throne; For thou stoop'st to lis - - ten when

mortals a - dore thee, And sendest thy bless-ings like mes - sen-gers down.

- 2 Our Father, our Father, we ask thee to guide us,    3 Then, then will we sing the sweet song of the blessed,  
 And keep us from sin till life's journey be o'er;  
 Then the last sigh of nature, whate'er else betide us,    Far surpassing all strains that our tongues e'er expressed,  
 Shall waft us to glory, when time is no more.    And Jesus, the chorus, and Infinite Love.

## Heaven. S. M.

CHORAL

Choral for three Treble Parts.  
For Practice.

There is be - yond the sky, A heav'n of joy and love;

And all God's child-ren, when they die, Go to that world a - bove.

MODERATO.

For two or three Parts.

Once more be - fore we part, Bless the Re - deem - er's name;

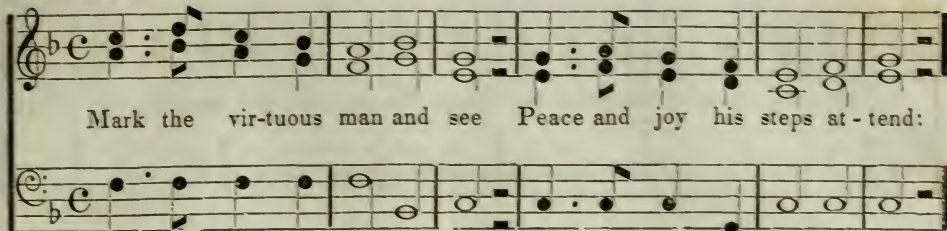
Let eve - - - ry tongue and heart, Praise and a - dore the same.

3 Now, Lord before we part,  
 Help us to bless thy name:  
 Let every tongue and heart,  
 Praise and adore the same.

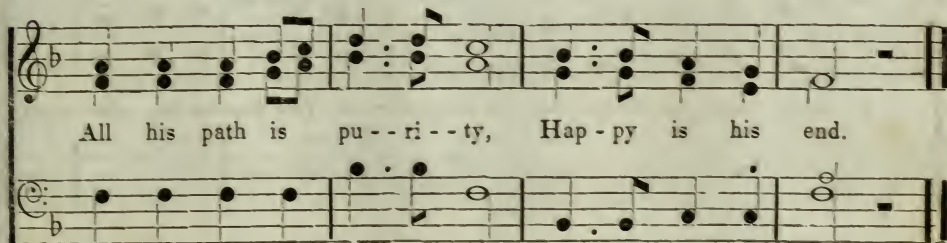
2 Lord, in thy grace we came,  
 That blessing still impart;  
 We meet in Jesus' name,  
 In Jesus' name we part.

ALLEGRO.

For two or three Parts.



Mark the vir-tuous man and see Peace and joy his steps at-tend:



All his path is pu--ri--ty, Hap-py is his end.

2 Come and see his dying bed:  
 Calm his latest moments roll:  
 Angels hover round his head:  
 Heaven receives his soul.

MODERATO.

For two Parts.

My Fa - ther, I thank thee for sleep, For qui - et and peacea - ble sleep,

I thank - thee for stoop - ing to keep, An in - fant from be - ing dis - tress;

O how can a poor lit - tle creature re - pay, Thy fath - er - ly kind - ness by night and by day.

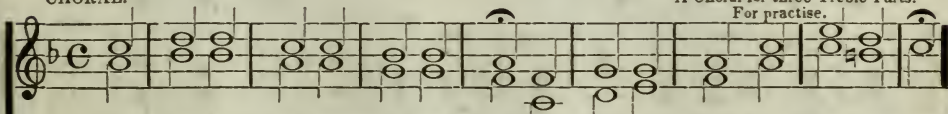
2 My voice would be lisping thy praise,  
 My heart would repay thee with love;  
 O! teach me to walk in thy ways,  
 And fit me to see thee above:—  
 For Jesus has bid little children come nigh,  
 He will not despise such an infant as I.

3 As long as thou deemest it right,  
 That here on this earth I should stay,  
 I pray thee to guard me by night,  
 And help me to serve thee by day;  
 And when all the days of my life shall have past,  
 Receive me in heaven to praise thee at last.

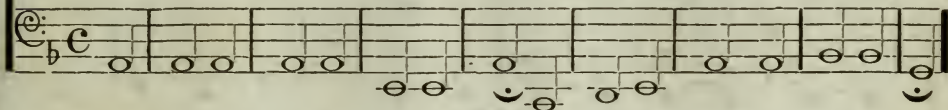
## Christian Friendship. L. M.

CHORAL.

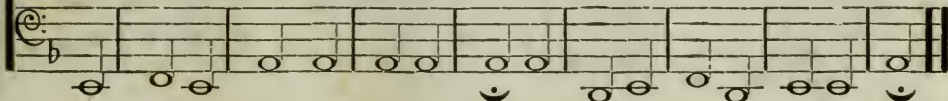
A Choral for three Treble Parts.  
 For practise.



How pleasing is the scene, how sweet, Where Christian souls in friendship join,



Whose cares and joys, u - ni - ted, meet, In bonds of char - i - ty di - vine!



MODERATO.

For three Treble Parts, or for two Trebles and Alto.

When the spark of life is wan - - - ing, Weep not for me.

When the lan - guid eye is stream - - ing, Weep not for me.

When the fee - ble pulse is ceas - ing, Start not at its swift de - creasing,

# Weep not for me. CONTINUED.

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'Tis the fet - ter'd soul's re - leas - - ing, Weep not for me.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef and provides a harmonic accompaniment with mostly quarter and eighth notes.

2 When the pangs of death assail me,  
Weep not for me.  
Christ is mine—he cannot fail me,  
Weep not for me.

Yes, though sin and doubt endeavor,  
From his love my soul to sever,  
Jesus is my strength forever!  
Weep not for me.

## Doxology. C. M.

For one or two Parts.

Now let the Fath-er, and the Son, And Spir - it be a - dor'd,

The first system of the Doxology features two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music is written in a homophonic style with many chords, primarily using quarter and half notes.

Where there are works to make him known, Or saints to love the Lord.

The second system of the Doxology continues with two staves. The top staff is in treble clef and includes a key signature change to one sharp (F#) for the second measure. The bottom staff is in bass clef. The notation continues with a similar homophonic texture.

ALLA BREVE.

From the American Harp.

For two or three Parts.

Behold how the Lord Has girt on his sword, From conquest to conquest proceeds;

How happy are they Who live in this day, And witness his wonderful deeds.

2 His word he sends forth,  
 From south to the north:  
 From east and from west it is heard:  
 The rebel is charmed:  
 The foe is disarmed:  
 No day like this day has appeared.

3 To Jesus alone,  
 Who sits on the throne,  
 Salvation and glory belong:  
 All hail the blessed name,  
 Forever the same,  
 Our joy, and the theme of our song.

# Dirge. 10's.

135

ANDANTINO

For two or three Parts.

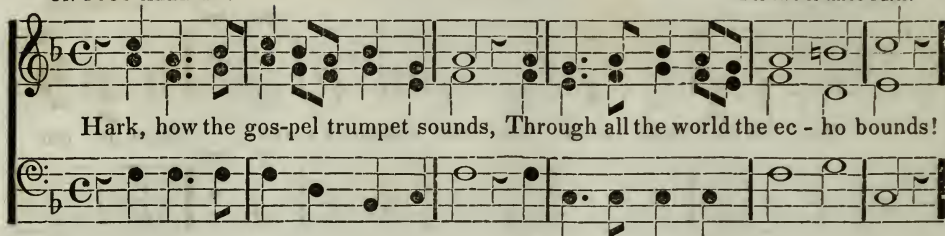
Few are our days, those few we dream a-way; Sure is our

fate, to moulder in the clay. Rise, im-mor-tal soul, A--

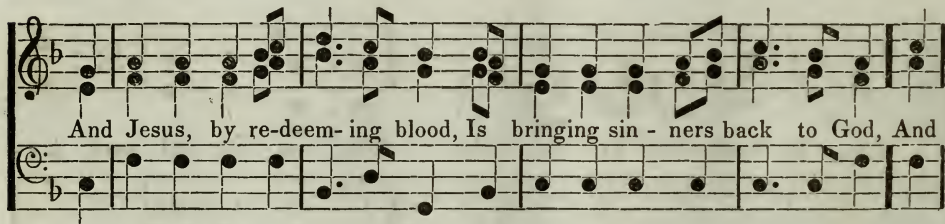
---bove thine earth-ly fate, Time yet is thine, but soon it is too late.

UN POCO ALLEGRO.

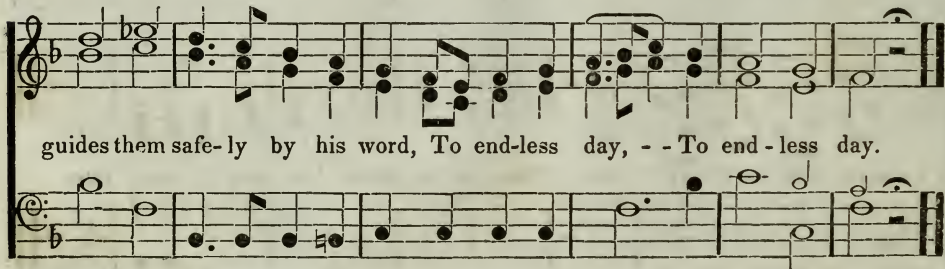
For two or three Parts.



Hark, how the gos-pel trumpet sounds, Through all the world the ec - ho bounds!



And Jesus, by re-deem-ing blood, Is bringing sin - ners back to God, And



guides them safe-ly by his word, To end-less day, - - To end-less day.

- 2 Fight on, ye conquering souls, fight on, 3 There we shall in full chorus join,  
And when the conquest you have won, With saints and angels all combine,  
Then psalms of victory you shall bear, To sing of his redeeming love,  
And in his kingdom have a share, When rolling years shall cease to move,  
And crowns of glory ever wear, And this shall be our theme above,  
In endless day. In endless day.

Prayer. C. M.

MODERATO.

For three Treble Parts.  
For Practice.

Come, and with hum-ble souls, a - dore; Come, kneel be-fore his face;

Oh may the crea-tures of his power, Be child - ren of his grace.

## ALLEGRETTO MODERATO

For two or three Parts.

Ere I sleep, from ev - ery fa - vor, This day show'd, - By my God - -

I do bless my Sa - viour, I do bless my Sa - viour.

2 Leave me not, but ever love me;  
Let thy peace  
Be my bliss,  
Till thou hence remove me.

3 Thou, my rock, my guard, my tower,  
Safely keep,  
While I sleep,  
Me, with all thy power.

4 And, whene'er in death I slumber,  
Let me rise  
With the wise,  
Counted in their number.

# Burlington. 8's. 8's. 6's.

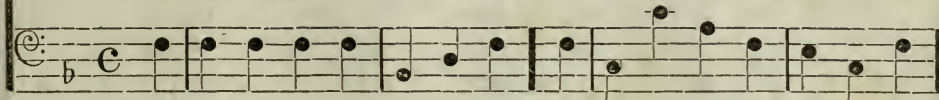
139

MODERATO.

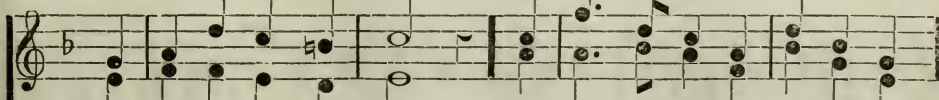
For two or three Parts.



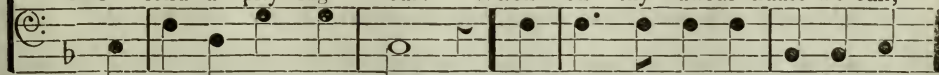
1 Our Father, whose e - ter - nal sway The bright an - gelic hosts o - bey,



2 Thine is the power; to thee belongs The constant tribute of our songs;



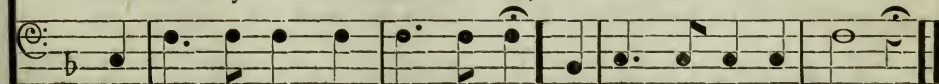
3 O lend a pity - ing ear! When on thy awful name we call,



2 All glo - ry to thy name! Let every creature join our lays,



1 And at thy feet sub - - missive fall, O con - descend to hear!

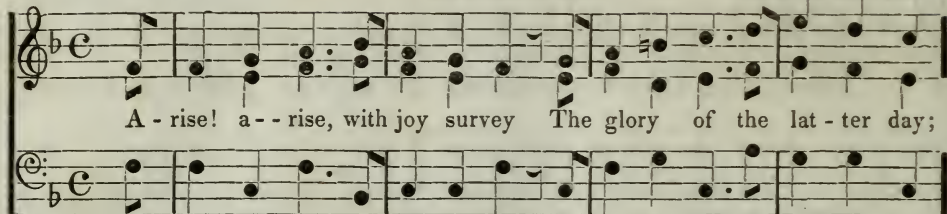


2 In one re - sounding act of praise, Thy wonders to pro - claim!

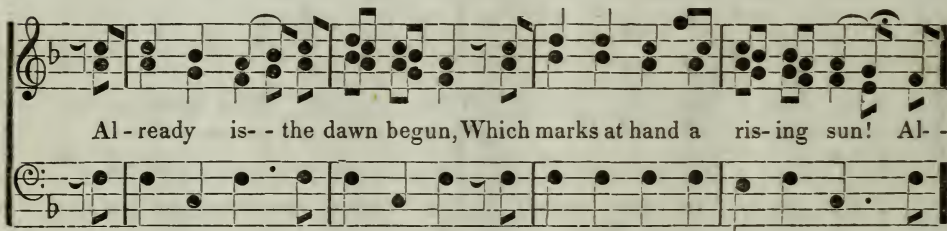
UN POCO ALLEGRO.

From the Ancient Lyre.

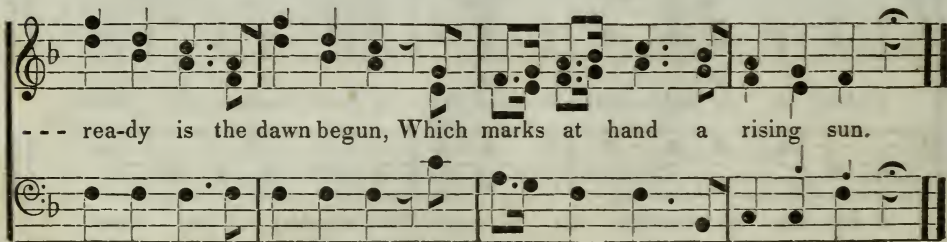
For two or three Parts.



A - rise! a - - rise, with joy survey The glory of the lat - ter day;



Al - ready is - - the dawn begun, Which marks at hand a ris - ing sun! Al -



- - - rea - dy is the dawn begun, Which marks at hand a rising sun.

2 Behold the way! ye heralds, cry:  
Spare not—but lift your voices high:  
Convey the sound from pole to pole,  
Glad tidings to the captive soul.

3 Auspicious dawn!—thy rising ray,  
With joy we view, and hail the day:  
Great Sun of Righteousness, arise,  
And fill the world with glad surprise.

Wells. L. M.

ALLEGRO.

From the Ancient Lyre.

For three Trebles.  
for practice.

Life is the time to serve the Lord, The time t'in-sure the great reward;

And while the lamp holds out to burn, The vil-est sin-ner may return.

U

U

UN POCO ALLEGRO.

From the Ancient Lyre.

For two or three Parts.

Sing to the Lord a new made song, Let earth in one assembled throng Her

common patron's praise resound; Sing to the Lord, and bless his name, From

day to day his praise pro - claim, Who us has with sal - - va-tion crown'd.

2 Proclaim aloud, Jehovah reigns,  
Whose pow'r the universe sustains,  
And banish'd justice will restore:  
Let therefore heav'n new joys confess:  
And heav'nly mirth let earth express;  
Its loud applause the ocean roar;  
Its mute inhabitants rejoice,  
And for this triumph find a voice.

3 For joy let fertile vallies sing,  
The cheerful groves their tribute bring,  
The tuneful choir of birds awake,  
The Lord's approach to celebrate;  
Who now sets out with awful state,  
His circuit through the earth to take:  
From heav'n to judge the world has come,  
With justice to reward and doom.

Emmaus. C. M.

ALLEGRETTO.

From the Ancient Lyre.

For three Trebles.  
for practice.

Give thanks to God, in - voke his name, And tell the world his grace;

Sound through the earth his deeds of fame, That all may seek his face.

## Rapture. C. P. M.

For two or three Parts.

HARWOOD.

Oh could I speak the match-less worth, Oh could I sound the

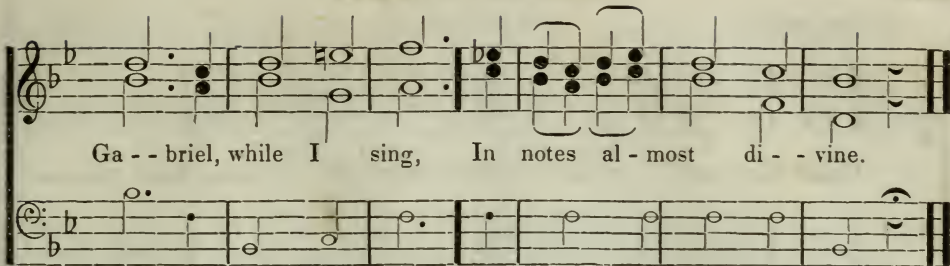
The first system of musical notation for the song 'Rapture'. It consists of a treble clef staff and a bass clef staff, both in the key of B-flat major (two flats). The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'Oh could I speak the match-less worth, Oh could I sound the' are written below the treble staff.

glo - - ries forth, Which in my Sav - iour shine!

The second system of musical notation continues the melody and accompaniment. The treble staff has a melodic line with some rests, and the bass staff continues the harmonic support. The lyrics 'glo - - ries forth, Which in my Sav - iour shine!' are written below the treble staff.

I'd soar and touch the heav'n - ly string, And vie with

The third and final system of musical notation on this page. The treble staff features a more active melodic line with many beamed notes. The bass staff continues with a steady accompaniment. The lyrics 'I'd soar and touch the heav'n - ly string, And vie with' are written below the treble staff.



2 I'd sing the characters he bears,  
And all the forms of love he wears,  
Exalted on his throne:  
In loftiest songs of sweetest praise,  
I would to everlasting days  
Make all his glories known.

3 Well--this delightful day will come,  
When my dear Lord will bring me home,  
And I shall see his face:  
Then, with my Saviour, brother, friend,  
A blest eternity I'll spend,  
Triumphant in his grace.

ALLEGRO ASSAL.

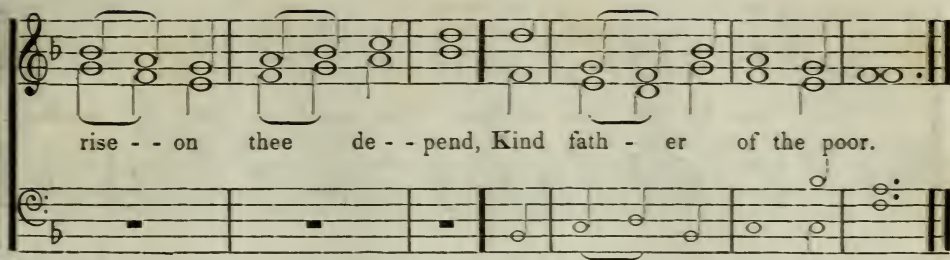
From the Ancient Lyre.

For two Parts  
J. BURNEY. WITH ALTERATIONS.

Great God, our voice to thee we raise, Tune thou our

lips and hearts with praise Thy good - - ness to a - dore;

Our life, our health, and ev' - - ry friend, from thee - - a -



- 2 Stretch o'er our heads thy guardian wings,  
 Secure the weak, O King of Kings!  
 Our shield and refuge be:  
 Thy Spirit, Lord, conduct our youth,  
 Through Christ the life, the way, the truth,  
 That we may come to thee.
- 3 While friends their gen'rous aid afford,  
 Accept the kind intention, Lord,  
 And crown it with thy love;  
 Then joy shall tune our humble songs,  
 Till we shall join immortal tongues,  
 In nobler praise above.

ALLEGRO.

From the Ancient Lyre.

For two or three Parts.

Up - held by thy com - mands, The world se - cure - ly stands,

And skies and stars o - bey thy word; Thy throne was fix'd on high.

Be - fore the star - ry sky, E - ter - - nal is - - thy Kingdom Lord.

# Dalston. S. P. M.

149

ALLEGRO.

From the Ancient Lyre.

For two or three Parts.

How pleas'd and blest was I, To hear the peo - ple cry:

Come let us seek our God to day! Yes with a cheerful zeal,

We'll haste to Zi - on's hill, And there our vows and hon - ors pay.

## Come, ye Disconsolate.

ALLEGRO MODERATO.  
Treble Voice. SOLO.For two or three Parts.  
S. WERRE.

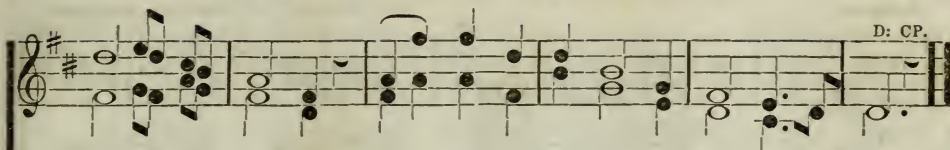
Come ye discon - so - late, Wher-e'er you lan - guish, Come at the shrine of God,

Organ or Piano Forte.

Fer-vent - ly kneel, Here bring your wounded hearts, Here tell your anguish;

Earth - has no sor-row that Heav'n cannot heal. Here bring your wounded hearts,

1st. Treble.  
2d. Treble.  
Bass.



Here tell your anguish; Earth - has no sor - row that Heav'n cannot heal.



Fine.

SOLO.

2 Joy of the comfortless,  
Light of the straying,  
Hope when all others die,  
Fadeless and pure,

SOLO.

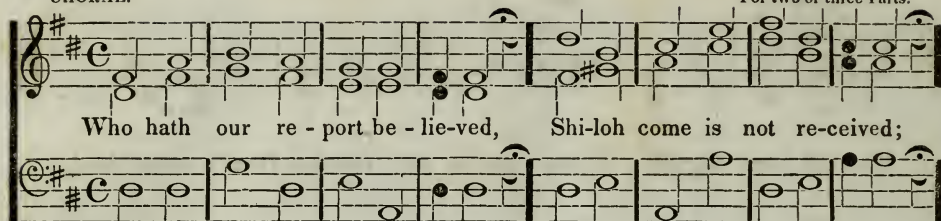
3 Here speaks the comforter  
In God's name saying:  
Earth has no sorrow  
That Heav'n cannot cure.

CHORUS.

Here speaks the comforter  
In God's name saying:  
Earth has no sorrow  
That Heav'n cannot cure.

CHORAL.

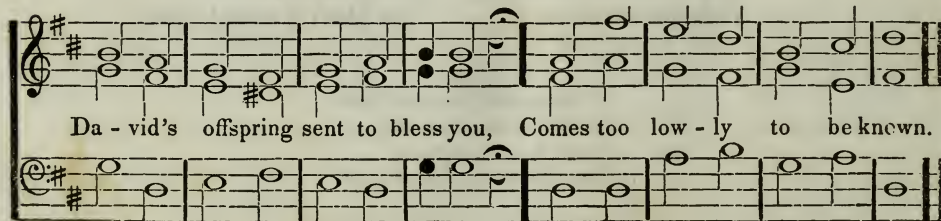
For two or three Parts.



Who hath our re - port be - lie-ved, Shi-loh come is not re-ceived;



Not re - ceiv - ed by his own, Promis'd branch from root of Jes-se;



Da - vid's offspring sent to bless you, Comes too low - ly to be known.

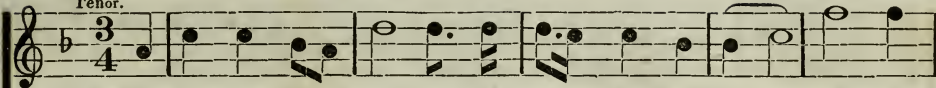
# The Hebrew Mourner.

153

UN POCO ALLEGRETTO, LAMENTOSO.

For three Parts.

Tenor.



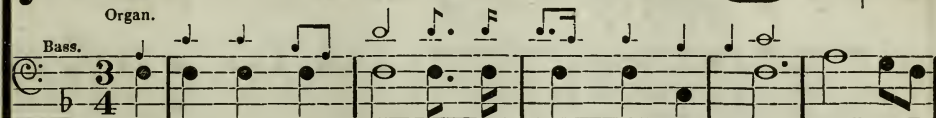
1 Why trembling and sad, dost thou stand there and mourn, Son of

Treble.

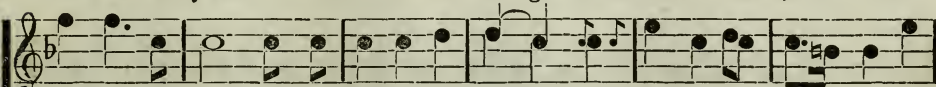


Organ.

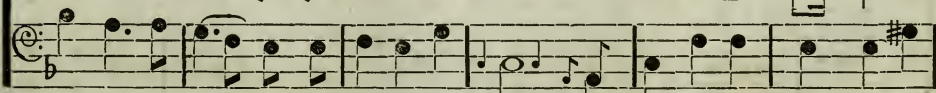
Bass.



2 Yet why dost thou mourn? O to glad-ness a-wak'n, Tho' Je--



1 Isra-el! the days that can nev-er re-turn? And why do those tear-drops of



2 ho-vah this ci-ty of God has for-saken, He preserves for his peo-ple a-

mi - ser - y fall, On the mould' - ring ru - in the per - ish - ing wall?

This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a variety of note values including eighth, quarter, and half notes, with some notes beamed together. There are several rests and dynamic markings throughout the system.

ci - ty more fair, Which the ruthless in - va - der no long - er shall share!

Was yon ci - ty in robes of the heathen now - clad, Once the flour - ish - ing

This musical system also consists of three staves, maintaining the same key signature and clefs as the first system. The melody continues with similar note values and rests. The system concludes with a final note on the top staff.

No long - er the tear for yon ci - ty shall flow, No long - er thy

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of 19th-century hymnals, with various note values and rests. The lyrics are written below the staves.

1 Zi-on where Judah was glad? And those walls, that disjointed and scatter'd now

2 bo-som the sad sigh be-stow, But night shall be follow'd by glo-ri-ous

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues from the first system. There are two 'Dim:' markings above the staves, indicating a diminuendo. The lyrics are written below the staves.

1 lie, Where they once rear'd to heav-en, and hal-low'd on high.

2 day, - And sor-row and sigh-ing, shall van-ish a-way.

## The Christians dying Aspiration.

WORDS BY J. P. BARTRUM.

MODERATO.  
To one Part.

A SACRED SONG.

**P** Fa - ther! fa - - ther! to thy arms - I flee! Call - - - my

*Crescend:*

P. forte or Organ.

spir - it, Call - my spir - it, Lord! to thee! - - Pu - - - - ri-

*Un Poco Crescendo.*

- - fied - - - - in mer - cy's flood! - - - - Sprink - led with - - - - a

Morendo.

Sav - iour's blood! - - - Sprink-led with - a Sav - iour's blood! - - -

This musical score is for a song. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, hymn-like style with many ties. The lyrics are 'Sav - iour's blood! - - - Sprink-led with - a Sav - iour's blood! - - -'. The word 'Morendo.' is written above the final measure of the treble staff.

## Doxology. (OLD HUNDRED.) L. M.

For one or two Parts.

To God the Father, God the Son, And God the Spir - it, Three in One;

Be hon - or praise and glo - ry giv'n, By all on earth, and all in heav'n.

W

This musical score is for a Doxology. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, hymn-like style with many ties. The lyrics are 'To God the Father, God the Son, And God the Spir - it, Three in One; Be hon - or praise and glo - ry giv'n, By all on earth, and all in heav'n.' The letter 'W' is written below the first measure of the bass staff.

## From Greenland's Icy Mountains. 7's. &amp; 6's.

MISSIONARY HYMN.

For two or three Parts.

By the CELEBRATED J. HAYDN.

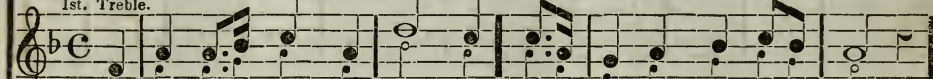
With Alterations.

ALLEGRETTO.

2d. Treble.



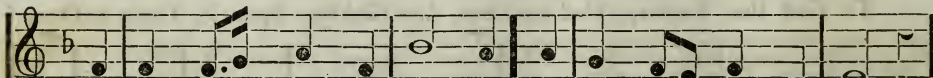
1 From Green-land's i - cy moun - tains, From In - dia's co - - ral strand;  
1st. Treble.



2 What though the spi - - cy bree - zes, Blow soft o'er Cey - lon's isle;  
Bass. & Tenor.



3 Shall we whose souls are light - - ed By wis - dom from on high,  
4 Waft, waft ye winds, his sto - - ry; And you ye wa - - ters roll,



1 Where Af - - ric's sun - - ny foun - tains Roll down their gol - - den sand;



2 Though ev - - ry pros - pect plea - ses, And on - - - ly man is vile.



3 Shall we to men be - nigh - ted, The lamp of life de - - ny.  
4 Till like a sea of glo - ry, It spreads from pole to pole.



1 From many an an - cient riv - er, From many a pal - my plain,

2 In vain with lav - ish kind - ness, The gifts of - - God are strown;

3 Sal - - va - - tion, O - - Sal - va - - tion, The joy - - ful - sound pro - claim,

4 Till o'er our ran - som'd na - ture, The Lamb for sin - - ners slain,



1 They call us to de - liv - - er, - Their land from er - ror's chain.

2 The hea - then in his blind - ness, Bows down to wood and stone.

3 Till earth's re - - mo - test na - - - tion, Has learnt Mes - - si - - ah's name.

4 Re - deem - er, King, Cre - a - - tor, Re - turns in bliss to reign.

ALLEGRO.  
2d Treble.

From the American Harp.

For three Parts.

The first system of the musical score consists of three staves. The top staff is for the 2d Treble, the middle for the 1st Treble, and the bottom for the Base. All staves are in G major (one sharp) and 3/4 time. The lyrics 'The Lord will comfort Zion, he will comfort her waste places, and make her like' are written below the 1st Treble staff. The 2d Treble staff contains a melodic line with many beamed eighth and sixteenth notes. The 1st Treble staff contains a similar melodic line. The Base staff contains a simple bass line with mostly whole and half notes.

The Lord will comfort Zion, he will comfort her waste places, and make her like

The second system of the musical score continues the three-part setting. The lyrics 'E-den, like the garden of the Lord, And make her like Eden, like the garden of the Lord.' are written below the 1st Treble staff. The musical notation continues with similar patterns to the first system, featuring active upper parts and a supporting bass line.

E-den, like the garden of the Lord, And make her like Eden, like the garden of the Lord.

Joy and gladness— Joy and gladness— Joy and gladness shall be

This musical system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The lyrics are written below the top staff.

found there - in; Thanks-giving Thanksgiving and the voice of mel - o - dy.

This musical system consists of three staves, continuing from the first system. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The melody continues on the top staff, and the accompaniment continues on the middle and bottom staves. The lyrics are written below the top staff.

and the voice --- of me ----- lo - dy. --- A --- men.

ALLEGRO.

**Dover. S. M.**

From the Ancient Lyre.

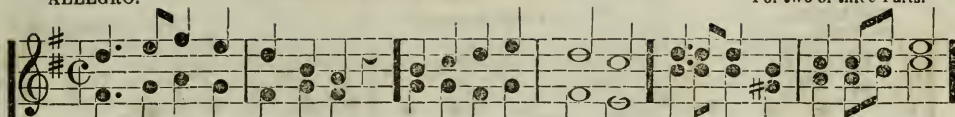
For three treble Parts.  
for practice.

Lord, what our ears have heard, Our eyes de - light - ed trace;

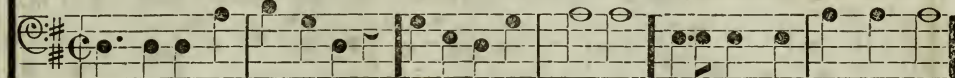
Thy love in long suc - ces - sion shown To Zi - on's cho - sen race.

ALLEGRO.

For two or three Parts.



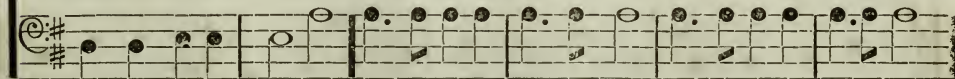
1 Burst, ye em'rald gates, and bring To my raptured vision, All th'extat - ic joys that spring



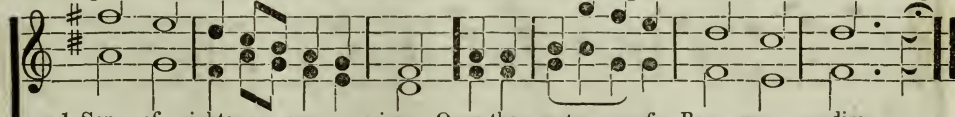
2 Hark! the thrilling sym-phonies Seem, methinks, to seize us; Join we too the ho - ly lays--



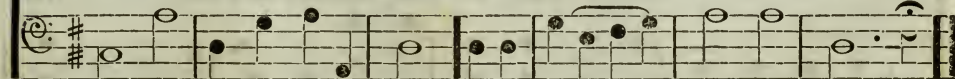
1 Round the bright Ely - sian: Lo! we lift our long - ing eyes, Break, ye inter - vening skies,



2 Sing of him who saves us; Sweetest sound in seraph's song, sweetest sound on mortal's tongue.



1 Sons of righteous - ness a - rise, Open the - gates - - of Pa - ra - - dise.



2 Sweet - - est carol ever sung--- Let its e - choes - flow a - long.

## 'For he was a Good Man.'

ANDANTE.  
2d. Treble.

FUNERAL HYMN.

For two or three Parts.  
G. WASHINGTON DOANE.

1 The good old man is gone! He lies in his saintly rest, And his

1 la - bors all are done, And the work—he lov'd the best. The

2 sorrow can be known, And no trou - ble can mo - lest: His

1 good old man is gone, But the dead in the Lord are bless'd.

2 crown of life is won, And the dead in Christ are bless'd.

Omnipresence. L. M.

ALLEGRO.

For Two Trebles.

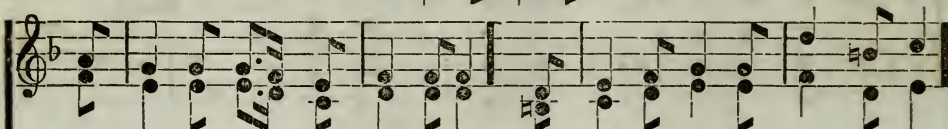
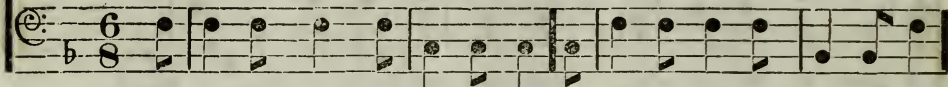
1 There is an un-seen Pow'r - a-round, Existing in the si-lent air:  
2 The Pow'r that watches, guides, de-fends, Till man becomes a life-less sod:

1 Where treadeth man, where space is found, Unheard, unknown, that Power is there.  
2 Till earth is nought, nought, earthly friends, That omnipresent Power is God.

## Hymn of Nature. L. M. EIGHT LINES.

For two or three Parts.  
W. O. PEARSON.

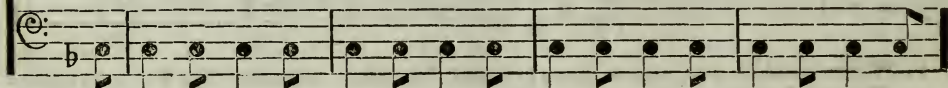
God of the earth's extend-ed plains! The dark green fields content-ed lie:

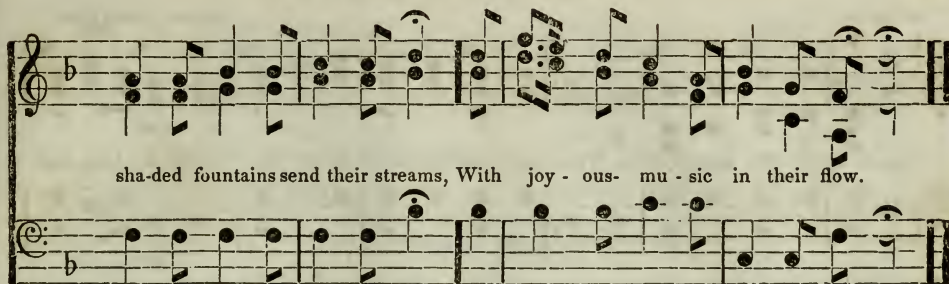


The mountains rise - like ho-ly towers, Where man might commune with the sky:



The tall cliff chal-len- ges the storm That lowers upon the vale be - low, Where



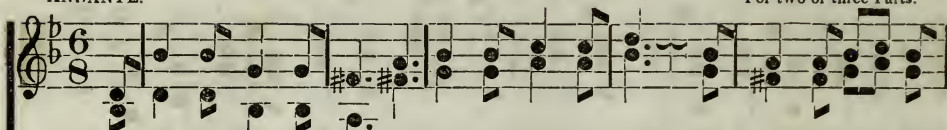


- 2 God of the rolling orbs above!  
 Thy name is written clearly bright  
 In the warm day's unvarying blaze  
 Or evening's golden shower of light.  
 For every fire that fronts the sun,  
 And every spark that walks alone  
 Around the utmost verge of heaven,  
 Were kindled at thy throne!
- 3 God of the world! the hour must come,  
 And nature's self to dust return;  
 Her crumbling altars must decay;  
 Her incense fires shall cease to burn;  
 But still her grand and lovely scenes  
 Have made man's warmest praises flow;  
 For hearts grow holier as they trace  
 The beauty of the world below.

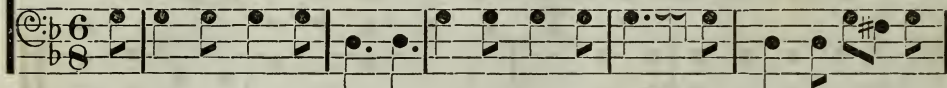
## Child's Funeral.

ANDANTE.

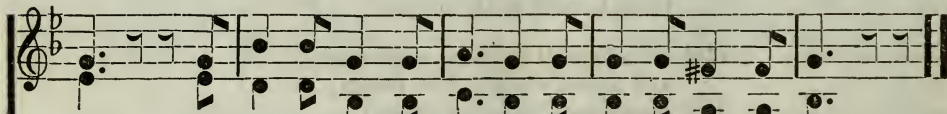
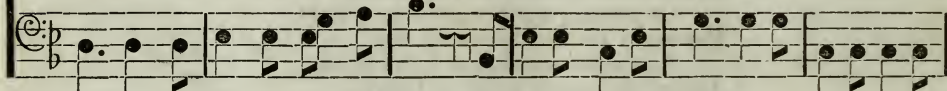
For two or three Parts.



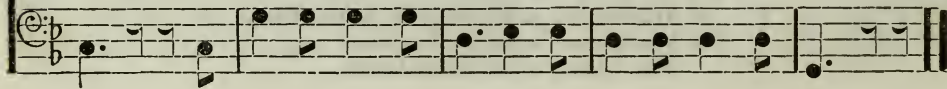
Sweet child, that wasted form, That pale and mournful brow, O'er which thy long dark



tresses, In shadowy beauty flow— That eye, whence soul is dashing with such strange brillian-



- - cy, Tell us thou art departing, This world is not for thee.



2 Yes, thou art going home,  
Our Father's face to see,  
In perfect bliss and glory;  
But we, O, where are we?  
While that celestial country  
Thick clouds and darkness hide,  
In a strange land of exile,  
Still, still must we abide.

3 O father of our spirits,  
We can but look to thee;  
Though chastened, not forsaken,  
Shall we thy children be,  
We take the cup of sorrow,  
As did thy blessed Son—  
Teach us to say, with Jesus,  
'Thy will, not ours, be done!'

The Choral Song. C. M.

For three Treble Parts.  
For Practice.

CHORAL.

O bless the Lord, my soul; Let all with-in me join,

And aid my tongue to bless his name, Whose fa-vors are di-vine.

## The Autumn Evening.

ANDANTE. Tenor.

For four Parts.

2d. Treble.

Be - hold the west - ern even - ing light! It melts in deep - ening gloom;

And now, a - bove the dew - s of night, The yel - low star ap - - pears;

So calm - ly Chris - tians sink a - - way, De - - scending - to - the - tomb.

So - - faith springs in the - - heart of those Whose eyes are bathed in tears.

1 How mild-ly on the wandering cloud The sun-set beam is cast!

2 But soon the morn-ing's hap-pier light Its glo-ry shall re - - - restore,

'Tis like the mem-ry left behind When loved ones breathe their last.

2 And eye - - lids that - are sealed in death Shall wake to close no - - more.

**New year's Ode.** SEVENS, EIGHT LINES.

ALLEGRO MODERATO.

(OR BENEVENTO,) From the Ancient Lyre. The original composition. For three Parts.  
Cresc. MUSIC BY S. WEBER.\*

2d. Treble. P

Cresc.

MUSIC BY S. WEBER.\*

2d. Treble. **P** *Cresc.* *Decresc.*

While with ceaseless course the sun, Hasted through the former year; Many souls their

1st. Treble.

**P** Bass. *Cresc.* *Decresc.*

race have run, Nev-er more to meet us here. - - Fix'd in an e - ter - nal state,

\* Words by Rev. Mr. Newton, Rector of St. Mary's, London.

The musical score consists of three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat. The music is written in a simple, melodic style with various note values including quarter, eighth, and half notes, as well as rests. The first staff ends with a double bar line and repeat dots. The second staff also ends with a double bar line and repeat dots. The third staff ends with a double bar line, repeat dots, and the word 'Fine.' written above the final note.

They have done with all be-low, We a lit-tle lon-ger wait, But how little, none can know.

2 As the winged arrow flies  
 Speedily the mark to find;  
 As the light'ning from the skies  
 Darts, and leaves no trace behind.  
 Swiftly thus our fleeting days  
 Bear us down life's rapid stream;  
 Upwards, Lord, our spirits raise,  
 All below is but a dream.

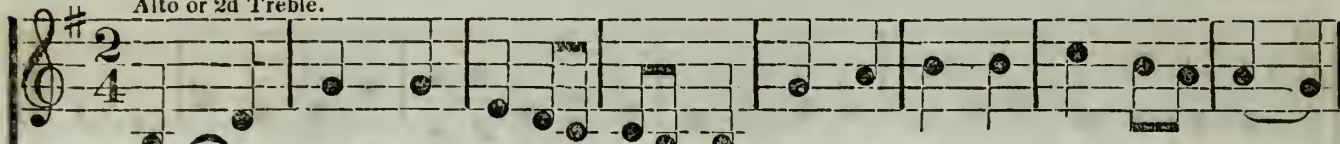
3 Thanks, for mercies past, receive,  
 Pardon of our sins renew;  
 Teach us henceforth how to live,  
 With eternity in view;  
 Bless thy word to young and old,  
 Fill us with a Saviour's love;  
 And when life's short tale is told,  
 May we dwell with thee above,

DUETTO ALLEGRETTO.

From the Ancient Lyre.

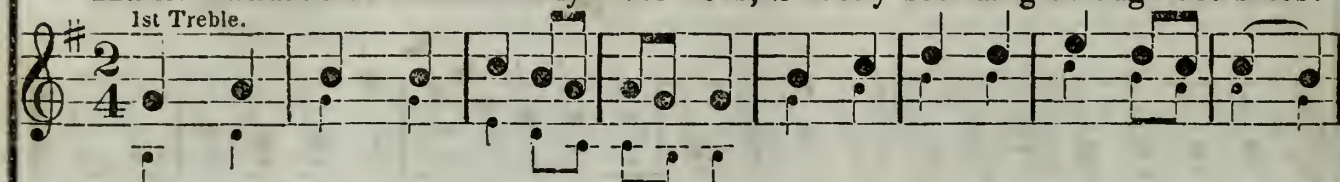
For two Parts.

Alto or 2d Treble.

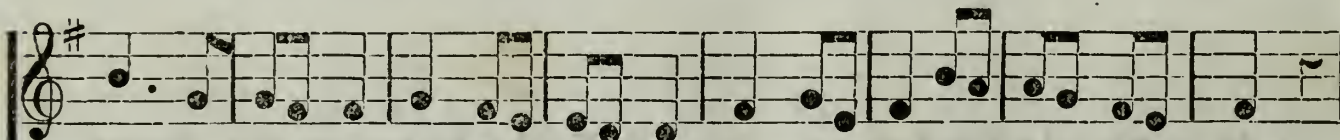
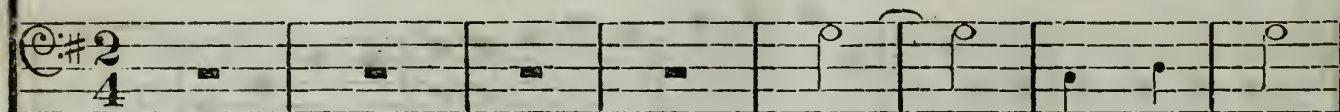


Hark!—what mean those ho - ly voi - ces, Sweetly sounding through the skies?

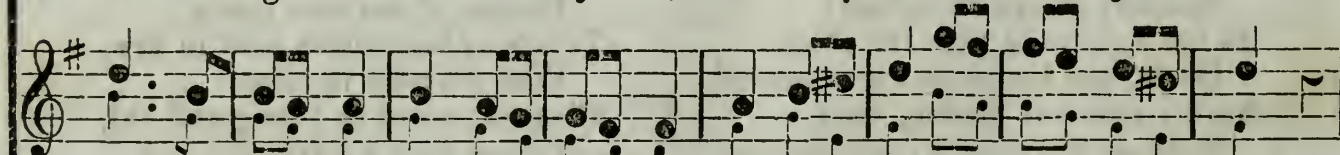
1st Treble.



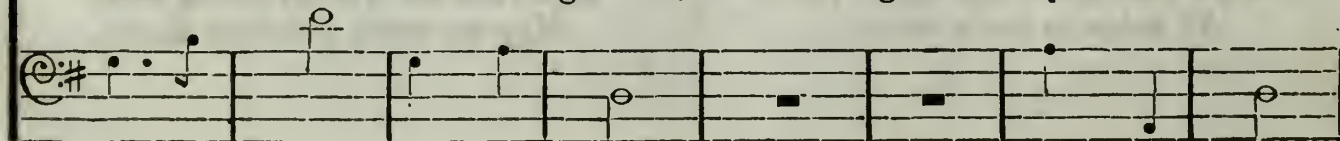
Peace on earth, good will from heaven, Reaching far as man is - - found;



Lo! th'an - ge l - ic host re - - joices; Heav'nly hal - le - lu - - jahs rise.



Souls redeem'd and sins for - giv - en, Loud our golden harps shall sound.



Hear them tell the wond'rous sto - ry, Hear them chant in hymns of joy,  
 Haste, ye mor-tals, to a - - - dore him, Learn his name and taste his joy,

The first system consists of three staves. The top two staves are in G major (one sharp) and 4/4 time, with treble clefs. The bottom staff is in G major and 4/4 time, with a bass clef and a common time signature 'C'. The lyrics are written below the vocal staves.

Glo - ry in the high-est-glo - ry! Glo-ry be to God most high!  
 Till in heav'n ye sing be - fore him, Glo-ry be to God most high!

The second system also consists of three staves. The top two staves are in G major (one sharp) and 4/4 time, with treble clefs. The bottom staff is in G major and 4/4 time, with a bass clef and a common time signature 'C'. The lyrics are written below the vocal staves. The system ends with a repeat sign and the initials 'V.S.'.

**Tenor.**

Glo - - ry in the high - - est - glo - - ry! Glo - - ry be to

**1st Treble.**

**2d Treble.** Till in heav'n ye sing be - - fore him, Glo - - ry be to

**Base.**

God most high! Glo - - ry be to God most high!

God most high! Glo - - ry be to God most high!

# Saratoga. L. M. (SIX LINES.)

177

ALLEGRO ASSAI.

For two or three Parts.

Angels of light, e - thereal fires! A - rise, and - sweep your

aw - ful lyres! *Fine.* To you the sa - - - cred right - be -

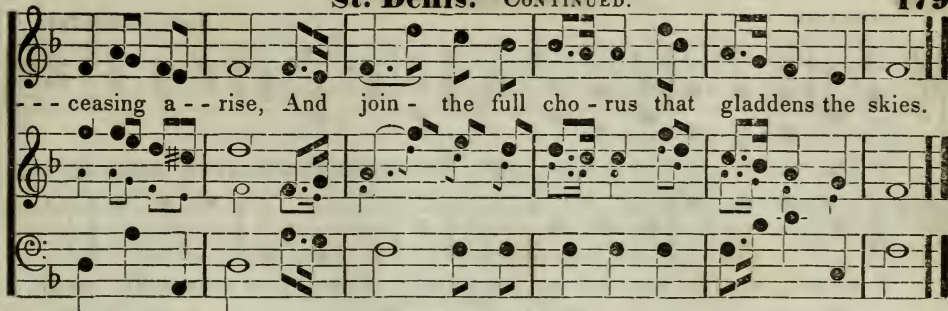
longs, To raise - the lay, - - and lead our - songs. *D. Cp.*

MODERATO.

For two or three Parts.

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is also a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are: "Come saints, and a - - dore him, come bow at his feet; O give him the".

Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is also a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are: "glo - ry, the praise that is meet! Let joy - ful ho - san - nas un - -".

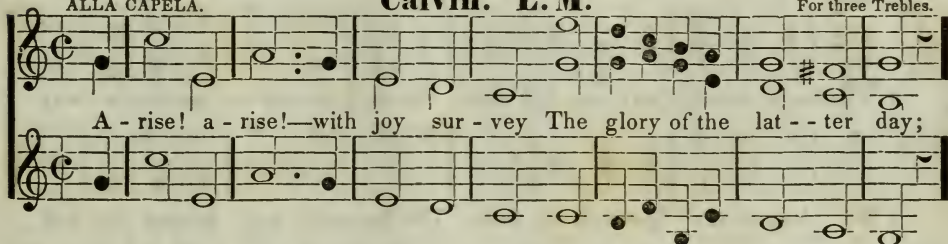


--- ceasing a -- rise, And join - the full cho - rus that gladdens the skies.

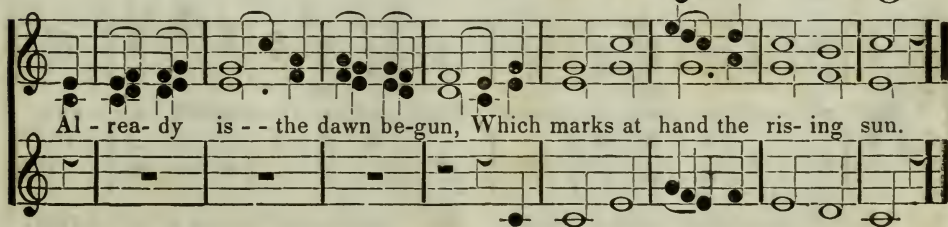
ALLA CAPELA.

Calvin. L. M.

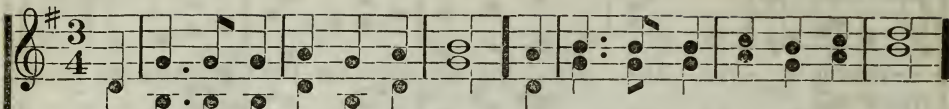
For three Trebles.



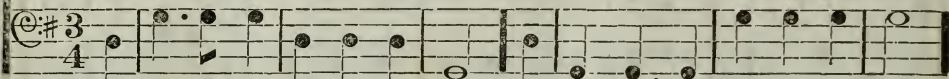
A - rise! a - rise!—with joy sur - vey The glory of the lat - - ter day;



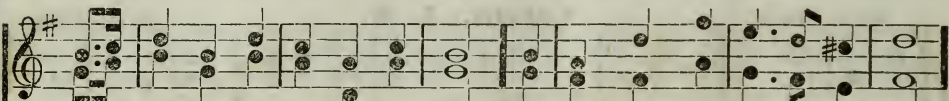
Al - rea - dy is - - the dawn be - gun, Which marks at hand the ris - ing sun.



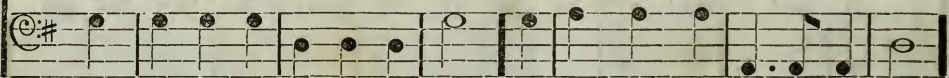
1 The win-ter is o-ver and gone, The thrush whistles sweet on the spray,



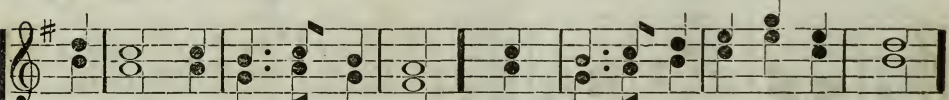
2 Awake, then, my harp and my lute! Sweet organs your notes softly swell!



1 The turtle breathes forth her soft moan, The lark mounts and warbles a - way.



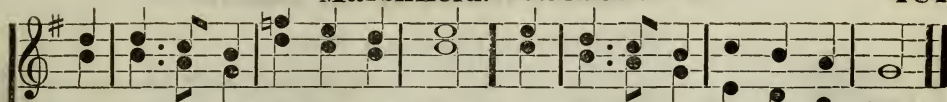
2 No long-er my lips shall be mute, The Saviour's high praises to tell.



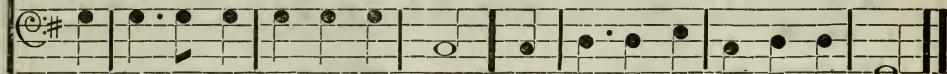
1 Shall eve - ry creature a - round Their voices in concert u - - nite,



2 His love in my heart shed a - broad, My graces shall bloom as the spring;



And I, the most favor'd be found, In praising, to take less de - - light.

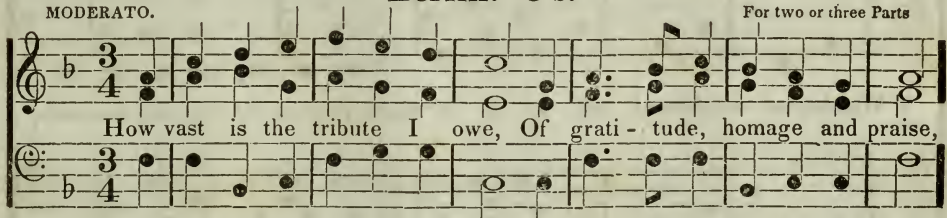


This temple, his Spirit's a - - bode, My joy, as my du - ty to sing.

**Berlin. S's.**

MODERATO.

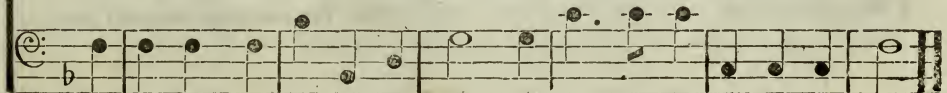
For two or three Parts



How vast is the tribute I owe, Of grati - tude, homage and praise,



To him who gave all I pos - sess, The life, and the length of my days,

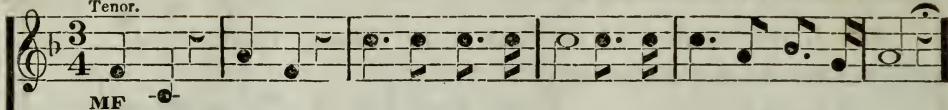


# Watchman! tell us of the night.

MISSIONARY OR CHRISTMAS HYMN.

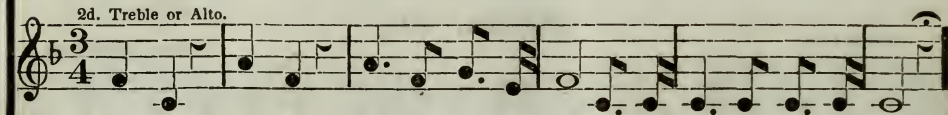
ALLEGRO.  
Tenor.

A COMPOSITION FROM A GERMAN AUTHOR.

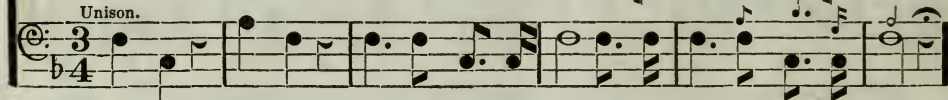


1 Watchman! &c.

What its signs of prom-ise are;



2 Watchman! watchman! tell us of the night, Higher yet that star as-cends,



3 Watchman! &c.

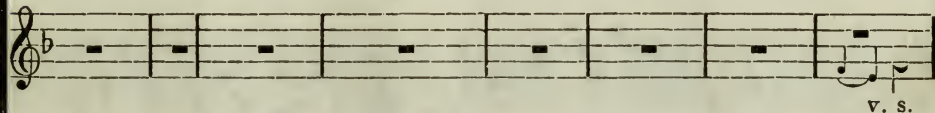
For the morning seems to dawn.



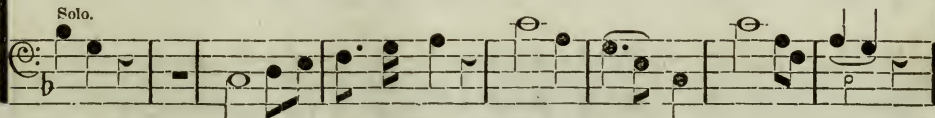
1 Trav'ler! o'er yon mountain's height, See that glo - ry beaming star!



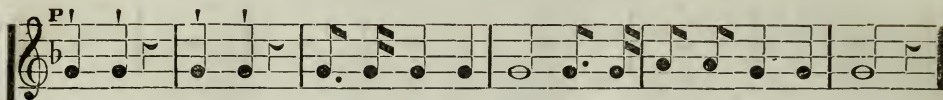
2 Trav'ler! bless-ed - ness and light, Peace and truth its course por - tend!



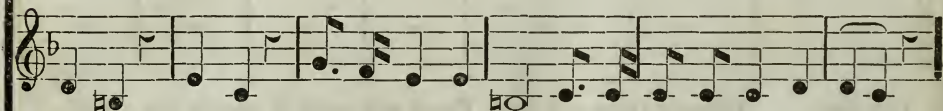
v. s.



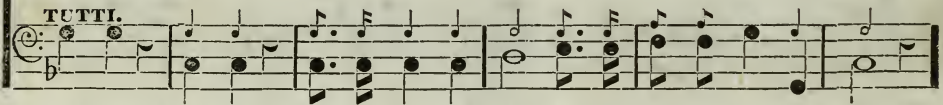
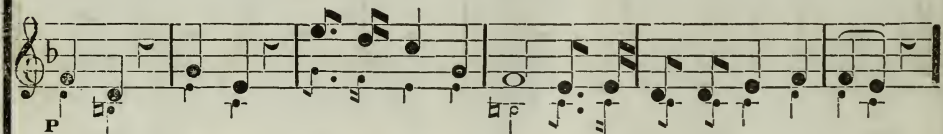
3 Trav'ler! dark-ness takes its flight, Doubt and ter - ror are withdrawn!



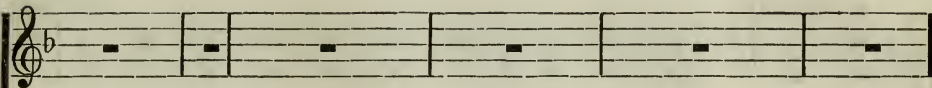
1 Watchman! watchman! does its beauteous ray, Aught of hope or joy fore - tell?



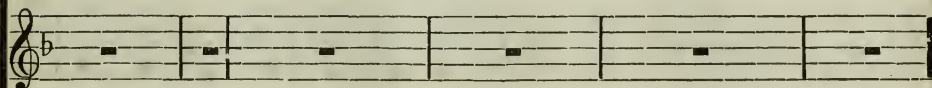
2 Watchman! watchman! will its beams a - lone, Gild the spot that gave them birth?



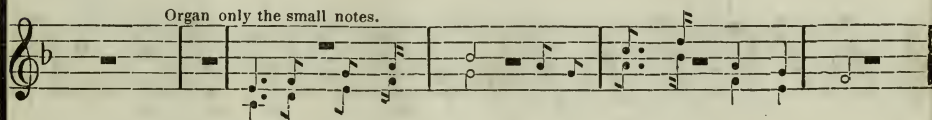
3 Watchman! watchman! let thy wand'rings cease; Hie thee to thy quiet home?



1 Trav'ler!            yes: it brings the    day, Promis'd day    of    Is - ra - el!



2 Trav'ler!            a - ges are    its    own, See! it bursts o'er    all the earth.

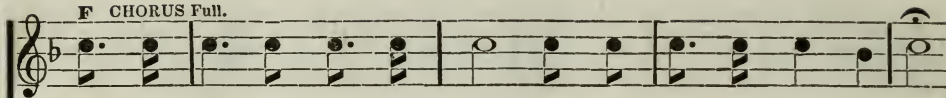


Solo.

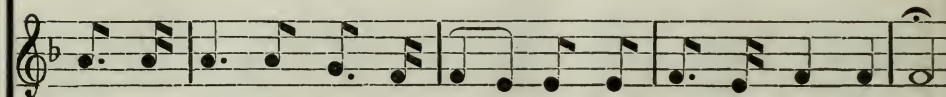


3 Trav'ler!            lo! the Prince of Peace, Lo! the Son of    God is    come!

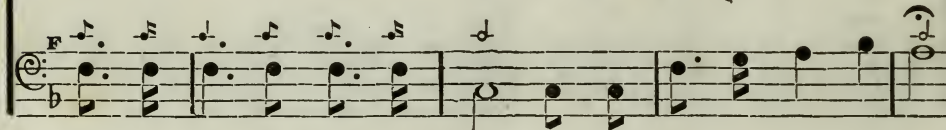
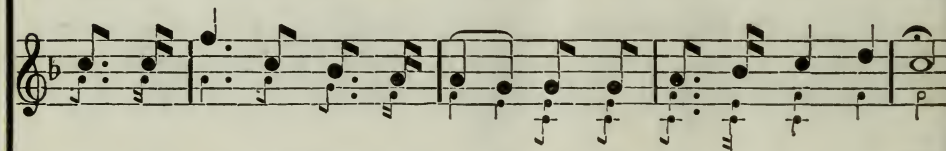
## F CHORUS Full.



1 Trav'ler! yes: it brings the day,—Promis'd day of Is - ra - el!

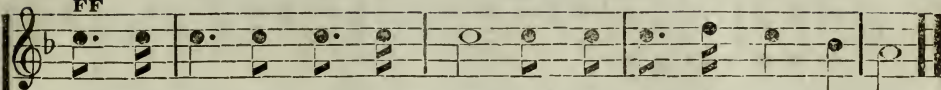


2 Trav'ler! a -- ges are its own, See it bursts o'er all the earth.



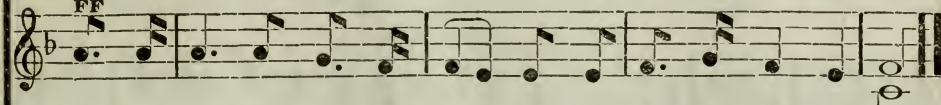
3 Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come!

**FF**



1 Trav'ller! yes: it brings the day,—Promis'd day of Is - ra - el!

**FF**



2 Trav'ller! a - - ges are its own, See it bursts o'er all the earth.

**FF**



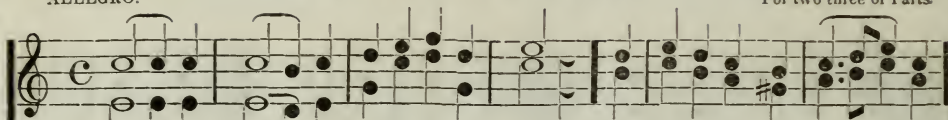
**FF**



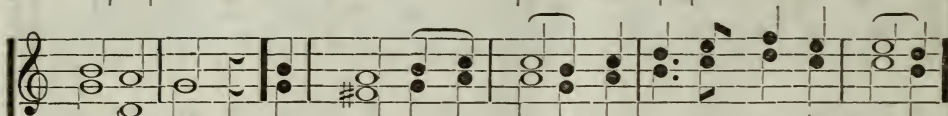
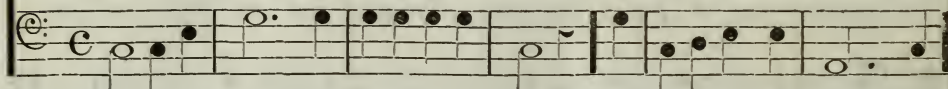
3 Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come!

ALLEGRO.

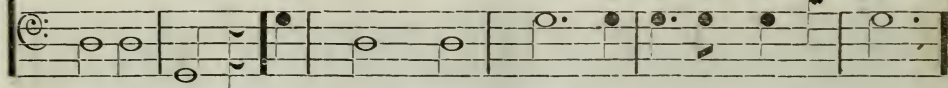
For two three or Parts.



Home of our God, with cheerful anthems ring, While all our lips and hearts his



glory sing; The open - ing year his graces shall pro-claim,



And all its days be vocal with his name: The Lord is good, his



mercy never end - ing; His blessings in perpetual showers descending.

Danville. C. M.

ALLEGRO.

For three Trebles.

When I am buried in the dust, My flesh shall be thy care:

These with'ring limbs with thee I trust, To raise them strong and fair.

Aa

## Dundee. C. M.

For three Trebles.

Now let our lips with ho - - ly fear, And mournful pleasure sing

The sufferings of our great High Priest, The sorrows of our King.

MODERATO.

## Vesper Hymn.

For three Parts.

Hark the vesper hymn is stealing O'er the waters soft and clear; Nearer yet and nearer pealing

Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting,

Ju - bi - - la - - to

Now it bursts up - on the ear. Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - men.

A - - men A - - men Ju - bi - - la - te &c.

This musical system consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the third staff.

Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear,

Hush! again, like waves re - treat - ing, To the shore it dies along.

Ju - - bi - - la - - te - - A - - - men - - A - men.

This musical system also consists of three staves in the same key signature and clefs as the first system. The lyrics continue across the staves, with the first line of lyrics for the first two staves and the second line for the third staff.

ALLEGRO ASSAI.

Four Parts.

J. KIMBALL.

Tenor. **P****MF**

WITH ALTERATIONS.

I heard a great - - voice from heav'n, I heard a

great - voice from heav'n, say - ing un - to me, say - ing un - to me,

write from henceforth, write from henceforth, write, bless-ed are the dead,

**P** **F** **MF**

**F** **MF**

This system contains the first six measures of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#). Dynamics include piano (P), forte (F), and mezzo-forte (MF). The lyrics are: "write from henceforth, write from henceforth, write, bless-ed are the dead,"

Bless - ed are the dead, who die in the Lord.

**Decres:**

**Decres:** **v. s.**

This system contains the next six measures of the musical score. The vocal line continues with the lyrics: "Bless - ed are the dead, who die in the Lord." The piano accompaniment features a decrescendo marking. The system concludes with a "v. s." (versus sign) marking. The key signature remains one sharp (F#).

MF P

E - ven so, e - ven so, saith the spir - it, For they rest from their labours, they

This system contains measures 1 through 6. It features a vocal line with a treble clef and a piano accompaniment with a bass clef. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. Measures 2-4 contain a melodic line with half and quarter notes, including a trill on G4 in measure 4. Measure 5 has a half note G4, and measure 6 has a half note A4. Dynamics are marked MF at the start and P at measure 5. The piano accompaniment consists of chords and single notes in the bass, with a trill on G3 in measure 4.

F

rest, for they rest from their labors, they rest from their labors, and their works do

This system contains measures 7 through 12. The vocal line continues with a treble clef, featuring half and quarter notes, including a trill on G4 in measure 10. Measure 11 has a half note G4, and measure 12 has a half note A4. The piano accompaniment continues with chords and single notes in the bass, including a trill on G3 in measure 10. The dynamic is marked F at the start of the system.

Cresd: Decresd: Ritar.

fol - low them, their works do fol - - low them, their works do fol - - low them.

Cresd: Decresd: Ritar.

## Anthem.—LUKE XIX.

Tenor. ALLEGRO MODERATO. To four Parts.

1st. Treble. 2d. Treble.

Tell ye the daughters of Je-ru-sa-lem,

Tell ye the daughters of Je-ru - sa-lem

*Piu Moderato.*

be-hold, behold the king com-eth meek - - ly, the king cometh meekly,

**P**

*Tempo primo.*

**P**

Even at the des - cent of the mount of Ol - - ives.

*Allegro.* *Crescd:*

Then the whole multitude be-gan to re-joice and praise God - - - with loud

*F* *Crescd:*

*F* Unison.

voi - ces, for all the migh-ty works, for all the migh-ty works, they had seen,

*Bb*

say - - ing: Bles - - sed, Bles - - sed, Bles - sed is he - - that

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The lyrics are written below the staves. Dynamic markings 'F' (forte) and 'P' (piano) are placed above the notes on the top staff. The music is in a common time signature, indicated by a 'C' on the bottom staff.

com-eth in the name in the name of the Lord, Ho - sannah, ho - san - nah,

The second system of the musical score continues with three staves. The lyrics are written below the staves. A dynamic marking 'F' is placed above the notes on the top staff. The bottom staff includes the instruction 'Unison.' followed by a dynamic marking 'F'. The music continues in the same common time signature.

thou King of Glo - - - ry, peace, peace in heav'n,

PP

pp

NO. 1. MF

Cresc:

Glo - ry, glo - - ry, glo - ry in the high - - est,

MF

Cresc:

**NO. 2. FF**

Hal-le-lu-jah hal-le-lu-jah hal-le-lu-jah hal-le-lu-jah hal-le-lu-jah

**FF**  
Unison.

Unison.

Amen hal-le-lu-jah, A---men.

**Fine.**

May be repeated from No. 1. or No. 2.

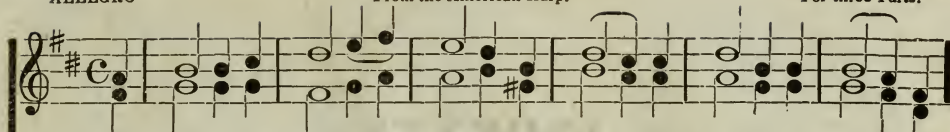
ALLEGRO

# Webb. 5's. 6's.

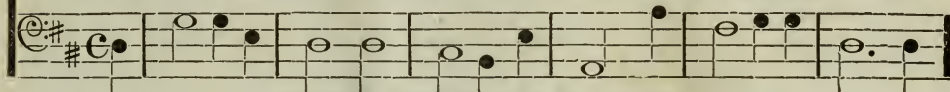
From the American Harp.

201

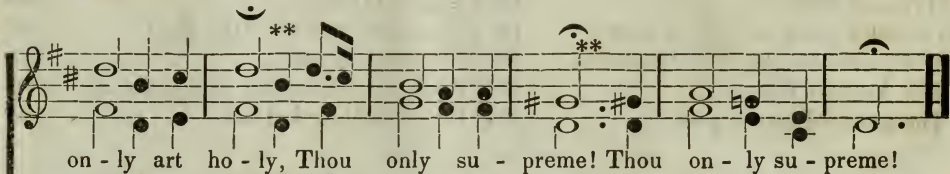
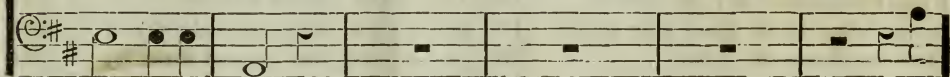
For three Parts.



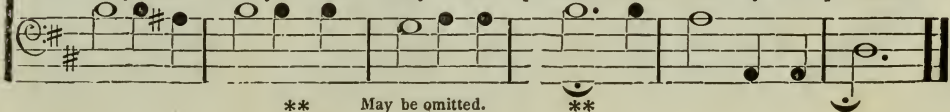
How wondrous and great thy works, God of praise! How just King of saints, And



true, are thy ways! Oh who shall not fear thee, And hon - or thy name! Thou



on - ly art ho - ly, Thou only su - preme! Thou on - ly su - preme!



\*\*

May be omitted.

\*\*

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*\*This sign indicates three Trebles.*

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# ZEUNER'S MUSICAL WORKS.

## ZEUNER'S MUSICAL MANUAL, for

Sabbath Schools and Conference Meetings.

Among the means now used in this age of benevolent effort to cultivate the mind and improve the heart, teaching children the Science of Music holds a primary rank. Every facility, therefore, which is given to this branch of study, is welcome to the community; hence the publication of this *Musical Manual*, which is well adapted to the wants and capacities of Sabbath School Pupils.

The cultivation of the voice in the strains of melody, and of the ear in the varied tones of harmony, tends to quicken our sensibilities, and to open the heart to the moral of the verse; hence the importance of connecting correct and salutary hymns with the tunes to be learned by juvenile performers. First impressions are always deep, and as the words which accompany pieces of music are so thoroughly committed to memory as never to be forgotten, their wholesome tone is of the first importance to the young. In selecting the hymns, therefore, for this work, great care has been taken in reference to the sentiments which they inculcate.

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"We are highly pleased with this work, and cordially recommend it as well calculated to answer the very commendable purpose for which it is designed. We wish it every success which the talents of its author, or its own intrinsic merit deserves. Sabbath Schools should everywhere be furnished with it, and the youth taught in them should, in their other important religious studies, have furnished them the same. In learning to sing the praises of their Creator, with the spirit and understanding also."

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I am prepared to say that I esteem the *Ancient Lyre* one of the best collections of Church Music that has yet appeared in this country. It contains a great number of the best tunes, which have been and still are considered as standard pieces, with new and improved arrangements, together with many original tunes by himself, combining great skill and beauty. I cannot but view with much pleasure the past exertions of Mr. Zeuner; and I believe the publication of the *Ancient Lyre* is calculated to produce the most happy effects on the musical taste of the community.

§ The *Ancient Lyre* is adopted and introduced by the Choirs of the Old South, Park, Brattle, Green, Chambers, Purchase, Hollis, Federal, Clauuncey Place, and Hanover Street Churches, in Boston. Also, by the First and Second Baptist Churches in Hanover and Salem. Its the Methodist Churches of Broomfield and Piedmont Streets, the Episcopal Church in Summer Street, and by several Choirs in places far and near; and wherever used has been highly commended and approved.

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